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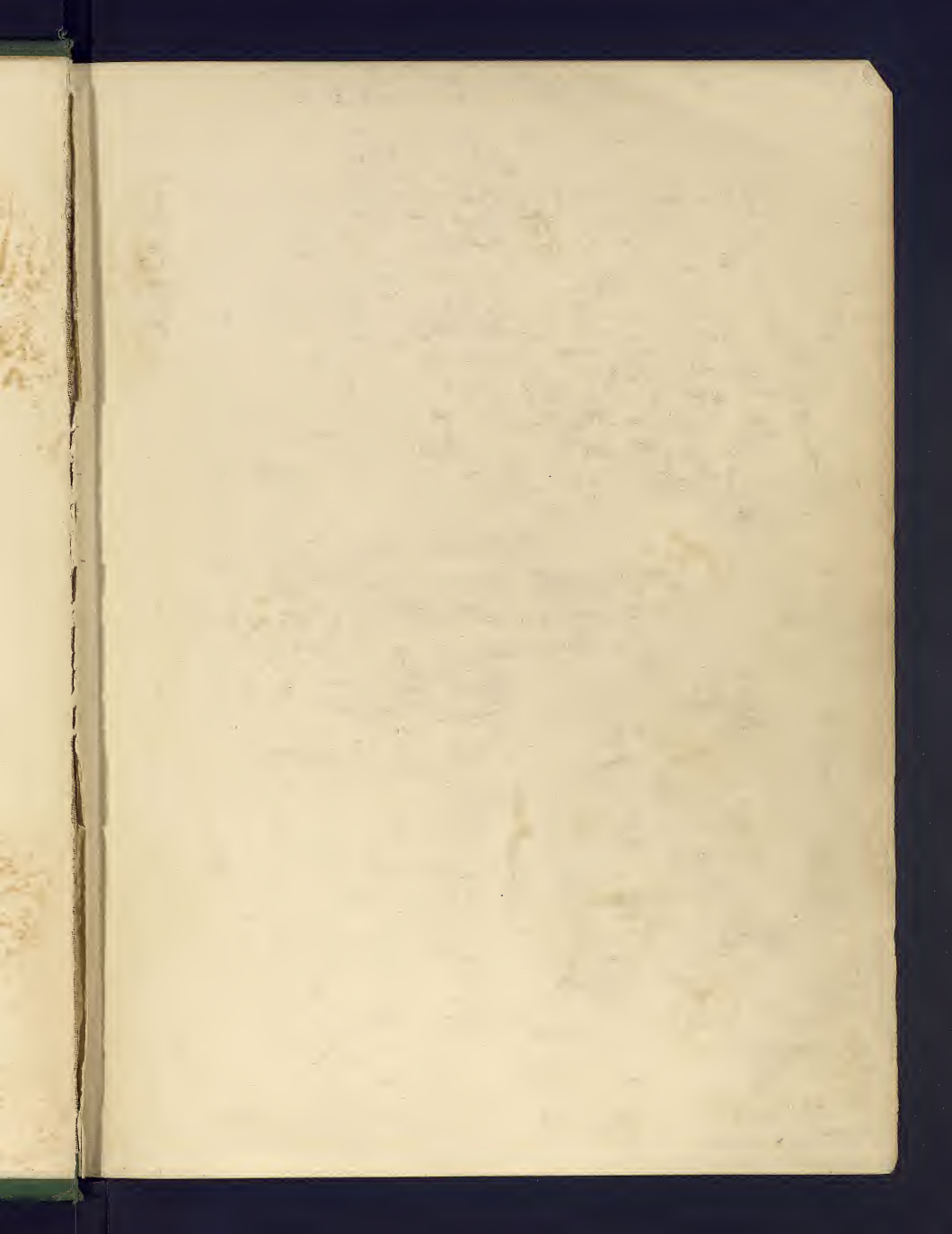
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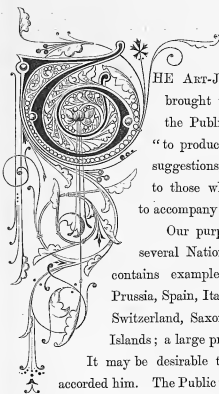
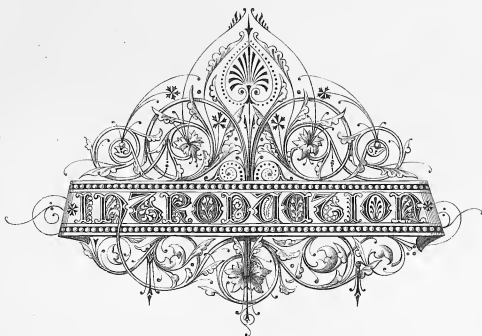
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THE ART-JOURNAL ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION is now brought to a close: we trust and believe to the satisfaction of our Subscribers and the Public, and that we shall be considered as having fully redeemed our pledge, "to produce a Work of great interest and value, that may be accepted as a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert."

Our purpose was to represent, as far as possible, every leading Manufacturer of the several Nations of the World. We have, to a great extent, succeeded. The Volume contains examples of works by the principal Art-fabricants of France, Russia, Austria, Prussia, Spain, Italy and the Roman States, Denmark, Norway and Sweden, Belgium, Egypt, Switzerland, Saxony, the States of Germany, the United States of America, and the British Islands; a large preponderance being necessarily and rightly given to those of France.

It may be desirable to repeat that no Producer incurred any cost incident to the publicity thus accorded him. The Public was alone looked to for recompense to the Publishers; and a large amount of encouraging support—not alone in Great Britain, but on the Continent and in America—has attended their efforts to achieve excellence in every department of the Work.

In no country except England could such a publication have been justified by a prospect of commercial success; and—although this Catalogue has been issued in other countries, and in other languages—no work at all commensurate with the magnitude, importance, and rare Art-value of the Exhibition has been elsewhere produced.

A task has been accomplished that demanded a large amount of persevering industry: the Editor trusts he may, in its completed form, submit this Volume to the world—assured of its being accepted as creditable to the parties concerned in its production.

## INTRODUCTION.

It is obvious that only by active and zealous co-operation on the part of all the Editor's "aids" could the Work have been issued with comparatively few faults. As an example of typography it has not often been surpassed. The Artists and Engravers, on whom the result so largely depended, seconded, ably and earnestly, the efforts of the Editor. To these his thanks are due: to the Publishers, for their trust in him, and for the liberality which, in all ways, they have considered true policy; to his assistant Editor, Mr. James Dafforne; and to Mr. Walter J. Allen, by whom the greater portion of the drawings were executed; to the Engravers also—Messrs. J. and G. Nicholls, Mr. J. D. Cooper, Messrs. Butterworth and Heath, Mr. Jenkins—and others: indeed, to all who have worked with him from the commencement to the close of the undertaking.

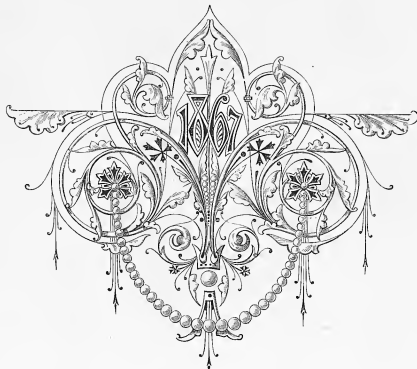
It is justifiable to state that this Volume of suggestive examples of Industrial Art, having found its way into the "Workshops" of nearly all the leading Manufacturers of the world, will largely contribute to advance Art-manufacture, to extend the influence and interests of which is the purpose of such International Exhibitions. Thus one country becomes the benefactor of another, and a producer of one class the teacher of many classes. By preserving "portraits" of the principal achievements of the Exhibition after it has passed into dim distance, the Work may be received as a perpetual Instructor.

The ART-JOURNAL has reported no fewer than seven Great Exhibitions of Art-industry that have been held in Great Britain and in France since the year 1844, stimulating and, indeed, suggesting, the movement that led to the International Exhibition of 1851, which, under the enlightened and salutary influence of "the Good Prince Albert," introduced a new principle into Exhibitions—making them not National, but International—and so—mainly owing to his sagacity—rendering them teachers of all human kind.

In this, the latest of these Reports, it is presumed there will be found not only no evidence of decadence, but that the Volume which represents the Universal Exhibition of 1867 will be considered to have surpassed its predecessors in the advantages that arise from augmented experience without diminished energy.

*August, 1868.*

S. C. HALL, F.S.A.







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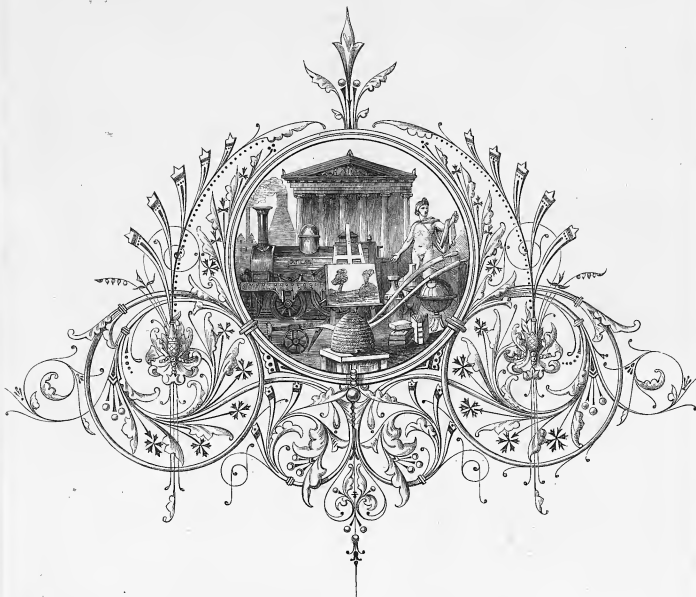
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HIS Introduction to an ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION AT PARIS in 1867, may be brief. All that is requisite for our purpose will be best set forth in the pages which follow; the general public has been so fully informed upon the several topics connected with the event, that to go into details here would be to occupy space which may be better expended.

Some introductory remarks are, however, expedient, and may be necessary. In certain particulars the success of the Exhibition of 1867 must be admitted to be less decided than in others, while here and there it would be impossible to gainsay the existence of positive failure; but that in no respect or degree affects the generally prosperous issue of the entire undertaking; nor do such errors demand any special or detailed notice, except so far as may lead to their being available for much eminently valuable suggestion.

In the all-important matter of exact punctuality the Exhibition was faithful to the conditions of its programme. Whatever the difficulties that had to be overcome, nothing was permitted to prevent the formal opening of the Exhibition by the Emperor on the day originally fixed for that ceremonial, April 1st, 1867. And, in like manner, with the close of the month of October the Exhibition virtually closed.

The Edifice itself, which so many critics considered to occupy a foremost position amongst the works exhibited, and which they were pleased to regard from an architectural point of view, and to estimate and denounce accordingly, when fairly and correctly judged with reference to the circumstances of its erection, and to the duty it was destined to discharge, must be pronounced to have been highly creditable to the Imperial Commissioners. It was a mistake to expect in the Building anything whatever, except as good a case as possible for containing, protecting, and displaying the contents of the Exhibition. Whether or not in some matters of detail the external aspect of the

Structure might have been improved, without requiring an unjustifiable increase of its cost, must remain an open question; but thus much is certain, that whatever modifications in the treatment or in the decoration of their Exhibition Building would have added largely to the cost of producing it, the Imperial Commissioners exercised a wise discretion in refusing to adopt. They had to prepare an edifice of vast extent, which must fulfil certain essential conditions without any doubt or uncertainty, which must also be completed in a very short space of time, and upon which it was their bounden duty to expend both all that would be necessary and nothing that would be unnecessary. It was not for them to project and to erect a great work of architectural art; but it was their duty to project and to erect a becoming Exhibition Building. And the Commissioners fulfilled that duty well. Their Building was of sufficient extent; it was commodious; it was secure; it admitted excellent arrangements of its contents; it did not entail any extravagant outlay; and it was complete on the day fixed for its completion. It must be added that the Edifice was easy of access, well adapted for distributing large assemblages of visitors throughout its various departments, and that at the close of each day it was effectually secured by the simplest arrangements.

The Park which surrounded the Exhibition Building, with its numerous and varied edifices, and their strangely diversified contents, and the Reserved Garden with its conservatories and aquaria, were happy conceptions happily carried out; and they will always be remembered as having contributed in a remarkable manner to the peculiar and characteristic attributes of the Exhibition of 1867, by which it was distinguished from all its predecessors.

Our wood-engraving represents the main Exhibition Building as it was seen from the high ground on the other side of the river, and nearly opposite to the principal entrance. It was in form a vast cone, and the entire edifice, constructed of iron and brick and glass, consisted of a series of concentric (if that epithet may be permitted) ovals, each one of them necessarily becoming smaller as it was nearer to the open central space, which was laid out as a garden. And a beautiful, if somewhat formal, garden it was, adorned with a profusion of works in sculpture, rich in brilliant flowers, and refreshed with sparkling fountains. In the centre of all was a small domed building, having many sides, in which were displayed the coins, weights and measures of all nations. We have been content to introduce here a single general view of the Exhibition, without any details, or any views in the surrounding Park, because any attempt at more elaborate or comprehensive illustration would necessarily have led on to such a numerous

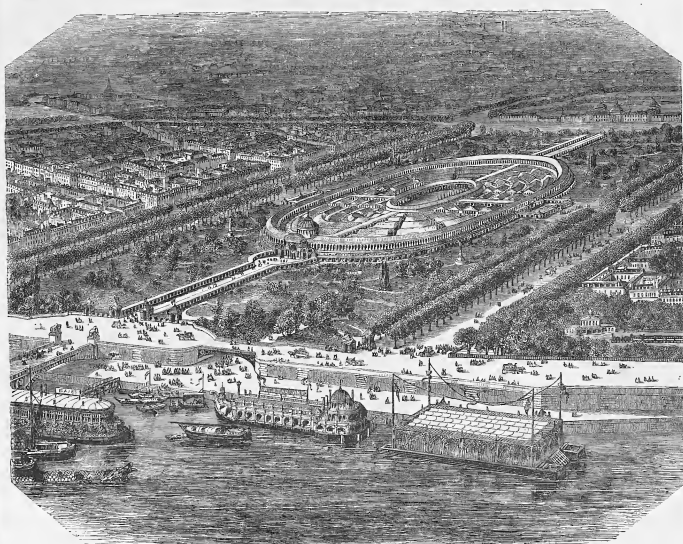
## THE PARIS UNIVERSAL EXHIBITION.

series of engravings as it would have been impossible for us to have introduced consistently within those limits beyond which we were not at liberty to range.

So different in every primary quality and particular was the Paris Building of 1867 from our own Exhibition Building erected in London in 1852, that it is not possible to institute any comparison between the two; without hesitation, however, we assign a very decided general superiority to the great Parisian group of concentric ovals. But no such superiority can be claimed for this edifice that grew up so rapidly in the Champ de Mars over our own Crystal Palace of 1851—that truly original structure of equally rapid growth which, in its fully developed form, still stands without a rival in the world. Like the first Great Exhibition itself, the first Great Exhibition Building was a fresh creation, without precedent and without any predecessor, the true founder of its own order among edifices; and we hold it to be matter for hearty congratulation that the first Exhibition Building should still retain its original supremacy. That the Paris Building should have possessed its

own peculiarities and its own excellences must also be considered to be altogether satisfactory. For many reasons—reasons which almost daily receive a perpetually strengthening confirmation—the Universal Exhibition held at Paris in 1867 must be considered to be, if not the very last Universal Exhibition, still certainly the last that may reasonably be expected to be held until after the lapse of many years; and it is well that the Exhibition that thus must be assumed to have closed at least the first group of world-wide gatherings of human productions, should in all particulars be distinguished by conditions, circumstances, and attributes peculiar to itself. The Paris Exhibition possessed distinctive peculiarities eminently decided and emphatic, and so too did the building which contained that last year's Universal Exhibition—the enormous oval casket, wherein were stored up and set forth the collected treasures of all nations and all times.

In the particular, at once so important and significant, of financial success, the result of the Paris Universal Exhibition has proved to be altogether satisfactory. The expenses incurred were



large, far beyond all precedent; but the numbers of the visitors were proportionately great, and the sums that flowed into the exchequer of the Imperial Commissioners were such as to leave in their hands a very considerable surplus. That there should have been this excess of receipts over expenditure under the conditions which the Commissioners appointed to determine their own course of action, proves to demonstration that, under more favourable administrative stipulations the surplus would have been considerably larger. In the degree that a more liberal policy had been adopted by the Commissioners, in that same degree would the financial success of their enterprise have been more decided. Unhappily, the true wisdom of a genuine and hearty liberality in their entire system of policy was altogether ignored by the Imperial Commissioners; and, in its stead, they systematically adhered to the contrary policy, which they carried out even in the most trifling details, and with extreme rigour and tenacity. Consequently, their surplus arose from the inherent merits of the Exhibition, and from the interest expressed in it by its almost

innumerable visitors: it was obtained for the Commissioners and not by them.

One example of the grievously mistaken and most unworthy policy of the Commissioners it is sufficient to particularise, and that is the number and the proportionate honorary value of the prizes. Of the medals, which were the only prizes given, there ought to have been greater variety, marking more gradations in honorary rank; and more especially should there have been a considerable increase in the numbers of the medals of the highest rank, and a still greater increase in the numbers of those of the second rank. It was a UNIVERSAL EXHIBITION; and, therefore, without the slightest risk of detracting from the dignity and worth of the distinctions, it was right in itself, and would have been sound policy, to have provided gold medals in very considerably greater numbers than those that were actually distributed among the competing exhibitors. Indeed, it was a question of no little moment in itself, and which involved considerations of the gravest importance, whether it would not have been a far



## THE PARIS UNIVERSAL EXHIBITION.

preferable course of procedure on the part of the Imperial Commissioners to have withheld medals and prizes altogether, rather than to have carried into effect the eminently unsatisfactory arrangements which they had made in this department of their duties. In such a case competent jurors, who really were determined to do their work as it ought to be done, might have produced classified lists of exhibitors, framed and arranged in such a manner as would fully and faithfully have recorded their ranks and gradations of merit, and it is not by any means clear that this after all would not have been the most desirable plan both jurors and reports from them of every kind, together with all prizes, might have been altogether removed from the Exhibition programme; unless, indeed, it had been submitted to the exhibitors themselves to adjudicate upon their own comparative merits, and they had been either requested or permitted at their own discretion to draw up and publish class-lists of their own names. As it was, the course of action actually adopted by the Imperial Commissioners on the important point now under our consideration was unfortunate and even disastrous. For, if in the nature and numbers of their prize-medals the Commissioners failed to carry out a judiciously liberal policy, in their administration of the jury system and in the ultimate awards of such medals as were actually given, their failure was even more elaborate and decided. The proceedings of the juries, the principles upon which their awards were determined, together with a large proportion both of the awards that were made, and of those that were *not* made, were very generally regarded with a strong and a most just dissatisfaction. As a matter of course, many of the awards were universally approved; but still this would be quite consistent with that prevailing opinion to which we have referred, and which was sufficiently earnest to require either the absolute abolition of the whole system of juries and prizes as it existed at Paris in 1867, or its total revision and reconstruction, should another Universal or Great Exhibition ever again take place.

The contents of the Exhibition Building, the component elements, that is to say, of this Universal Exhibition, when considered collectively, were quite as numerous, as far as choice and variety of material and significant as we had expected they would be; and so high were our expectations, that we are not able to employ any more emphatic form of approval. And the several collections may fairly be considered as given faithful representations of their respective countries. This does not imply that the *capacity* of each country for producing and exhibiting works of Art and Industry was so fully and faithfully represented in the Paris Exhibition, that the exhibits of each country may be correctly estimated as measuring and fixing the bounds and limits of that capacity. But the collections exhibited certainly did express the *feeling* of each country upon the question of a great and universal competitive exhibition. If many of the most competent producers in any one country altogether declined to appear, or were content to be represented only in a partial or a subordinate manner, this must be accepted as evidence, not of their inability to accomplish more, but of their conviction that their true interests demanded from them not to attempt more. These remarks have special application to the English section of the Exhibition. The Art power and the working power of England would be very inaccurately estimated, should the estimate be based upon data derived exclusively from the English exhibits. Those works may be held to show what our producers were willing, and even desirous, to send to the Exhibition; but by no means did they exemplify our national producing power. It would be simply absurd, for example, to estimate the work of England in ancient and early works of Art and Industry by the antiquarian collections, however good, and valuable, and instructive in themselves, that England contributed to the Universal Museum illustrative of the history of Art and Industry. The Sculptors of England were not represented at all; and it would be truly a difficult task for any person to show that the art of Painting, as it flourishes in England was in any way inferior to that which was so fully and so successfully shown at Paris in the richness of its energy. And, in like manner, in the case of the Industrial Arts, very much that worthily represented the present condition of those Arts among us—their strength and their weakness, their advance towards a very high perfection and their apparent incapacity to rise above a certain respectable mediocrity—was to be found in the Paris Exhibition. Still here also, without any doubt, the representative picture was a work finished only in the sketch. While in part it was left scarcely sketched in the slightest outline. But this state of things had its own value in the eyes of those who were able to read it aright and to understand its significance. Without saying forth a declaration that, because England had not exhibited at Paris everything that might have been expected and desired from her, consequently she was inferior to those countries which had done so, would make good these deficiencies, the thoughtful and judicious observer of the English department of the Paris Exhibition would seek for the causes and influences that had made the exhibited collections of his country's productions to be what they actually

were, and had prevented their being what he would well know that they no less certainly might have been. He would thus be led to investigate the comparative conditions, facilities, and difficulties of producing certain important works in his own country and in other countries; he would proceed to inquire into the reasons that would influence great producers at one time, and enter upon the costly preparation of works to be exhibited, or to rest content with appearing at the great universal competition in a comparatively humble guise, or perhaps to decline altogether to exhibit and to compete for recognition and fame.

There can be no question that the machinery employed by England for a proper representation in Paris was inadequate and ineoperative; the Commission charged with the important duties were, we do not say incapable, but singularly defective; the juries were ill-chosen, ill-qualified, and strangely neglectful, to say the least. We were badly represented, our interests were not upheld, our honour was not sustained; and the harvest we might have reaped was scant, because our labourers were few and apathetic, without heart for the work they had undertaken, and without a true sympathy with the great interests which were intrusted to them. Great Britain, therefore, did not come out with glory in the contest of all nations. The fault was mainly our own—in the construction of our own executive and administrative machinery.

Some of the British jurors seem to have been selected because they knew nothing of the matter on which they were to adjudicate, although upon other subjects their experience was large and their knowledge extensive; others whose names were on the list never entered an appearance; others arrived in Paris after decisions had been made and protests were useless; others were "heavy-bated" into concessions and awards of which they entirely disapproved. In a word, the British juries were totally ineoperative. The natural result followed—few medals were awarded to British producers, and in the higher Arts the existence of England was almost ignored.

It is not surprising, therefore, that in Great Britain a general feeling as to the issue exists, and ever will exist, as regards the great competition of all nations in France. But we repeat, the fault was mainly our own; we were ill-represented; there was no authority to which appeals could be made; during the greater part of the period of the Exhibition there was no British ambassador in Paris; the mighty interests of our country—its highest and its lowest—had no advocates, no defenders; no representatives; but the officials of the Department of Science and Art. They were powerless; knew themselves to be so; appeared content to be so; and "shrugged their shoulders" whenever complaints were made and indignant reproaches found vent. Consequently the medals grudgingly bestowed on Great Britain were few, while some of the classes in which our supremacy was manifest were omitted altogether.

So much we are bound to say in a retrospect of the Universal Exhibition; whether our artists and manufacturers will derive consolation or sustain shame from these disastrous facts is a question we are not bound to answer.

Most devoutly indeed it is to be hoped that the Paris Exhibition has taught its great lesson effectually to those among us, to whom it is a subject of such grave and momentous interest to form a *sound* and true estimate of English Industrial Art. It is not shortcomings or mistaken views concerning that "technical education," which at the present moment is attracting so much attention, which alone demands from us thoughtful and earnest efforts to effect improvements on a great scale. The Exhibition plainly told us we still had shortcomings of this nature, and that in this respect our views were, not unfrequently, erroneous; and it told us also that we had made great progress, and we had already accomplished much, and that we had every encouragement to rely upon being speedily able to accomplish very much more. At the same time, the Exhibition admonished us to place our own productions side by side with those of other countries, and then fairly and fearlessly to consider every circumstance that would affect the whole of these productions, each of them estimated in connection with the others, in the great race and struggle of universal competition. Wide and comprehensive views thus open out before us. The whole subject of national education in Art, and of national practice and appreciation of Industrial Art, is thus brought under consideration. And more than this, the same reflections lead us to take a thoughtful and earnest and impartial survey of *every condition of production* that may affect our own national industry, either to their advantage or to their prejudice, as they measure strength with the similar national industries of other lands.

To review the Exhibition, if not altogether a task of entire satisfaction, is, at least, a source of profitable labour; the hundreds of thousands of all nations by whom it was visited cannot have failed to derive thence a powerful stimulus by which to judge rightly and wisely of Art in its many ramifications.

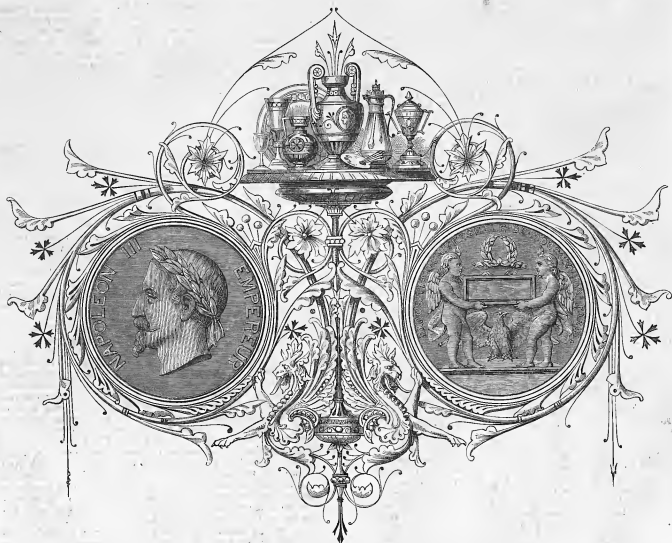
## THE PARIS UNIVERSAL EXHIBITION.

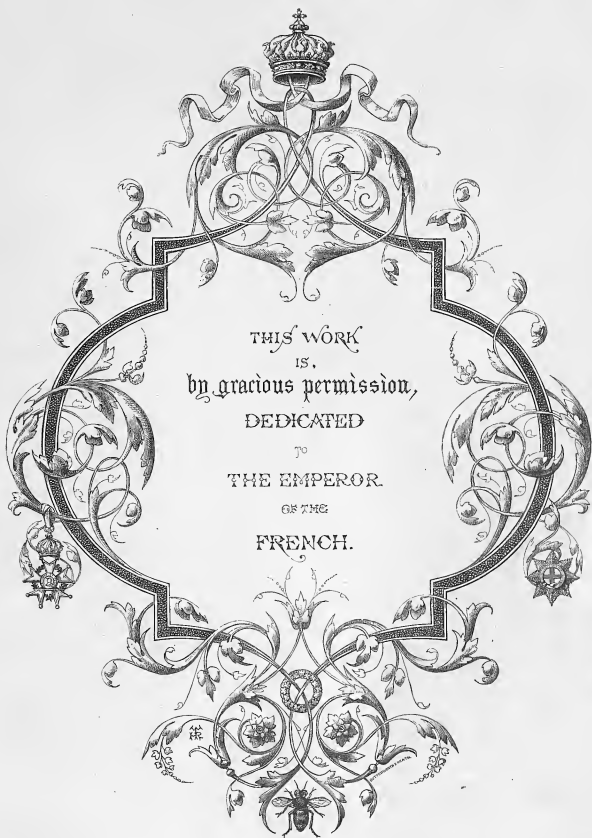
The ARTIST, the MANUFACTURER, and the ARTISAN learned the valuable lessons that are derived from COMPARISON in actual and practical schools; they saw, and no doubt studied, the perfections and defects they are required to imitate and to avoid. Of the former especially there were innumerable examples, each of which might have been accepted as an instructor. Already there is evidence that such teachings were not in vain; and, with time, out of this Exhibition will issue immense results for the advancement of Art and the spread of its salutary influence.

The French exhibitors certainly came as victors out of this trial for supremacy, excelling, with few exceptions, all competitors of all nations in the several departments of Industrial Art. But France was indebted for this triumph far more to its artisans than to its manufacturers and capitalists. The result of a long-continued system of educational training was apparent upon every "stall" for the display of productions in every class, influencing the commonest not less than the costliest produce of the Atelier and the Workshop. And it is not among the least beneficial of the consequences of this Exhibition that the British public—and no doubt the public of all other countries—is not only admitting the policy of educating the workman, but adopting decisive steps for that wisest of all wise purposes. England will, in many ways, profit by her wisdom in instituting INTERNATIONAL Exhibitions.

In the following ILLUSTRATED CATALOGUE of choice examples, selected from every department of the Paris Exhibition, and from the works there exhibited by every country, we have endeavoured to form a permanent pictorial gallery—a commemorative Museum, indeed—that may be accepted by all who took a part in that Exhibition and who were interested in its success, as a faithful exponent of what it was while yet in existence; and as a true and trustworthy guide to what it could teach, after it had ceased to exist, and when its multifarious component elements

had been again dispersed throughout the world. Fortunately this dispersion has not implied in every instance the return of the exhibited works to their original homes, and to their producers, and to the countries in which were placed the scenes of their production. On the contrary, the prevailing tendency of the exhibited works has been to seek for themselves new homes, and to establish themselves far away from the homes of their producers. Thus they carry out the interchange of ideas and experience; and thus the works that originally were exhibited at once develop and perpetuate the grand influences for good of Great Universal Exhibitions. All this changing of the homes of the exhibited works, and all this interchanging of instruction and suggestion that accompanies every excellent production, go where it may, and is inseparable from its presence, serves but to increase the interest and the value of such a faithfully illustrated Catalogue as our own. Each engraved example becomes equally attractive to the new possessor of the original work, and to the producer who called it into existence. Our engravings show to each country what its best works were like, when they stood at Paris in the Exhibition; and they record what class and what style of works each country has sent away to represent itself, and to establish or to maintain its reputation, in other countries. It has been our anxious care to produce a work that would fulfil faithfully all that could be desired, in order to satisfy requirements such as these. And we feel no hesitation in committing into the hands of the Public of every country this our ILLUSTRATED CATALOGUE OF THE PARIS UNIVERSAL EXHIBITION OF 1867, with its brief descriptive notices, and its elaborate essays on various subjects of supreme general interest—sustained by the consciousness that as the Exhibition provided for us a splendid field for study and research, and selection, so we have contributed to the Exhibition a MEMORIAL which may claim to be accepted as a true reflection of itself.





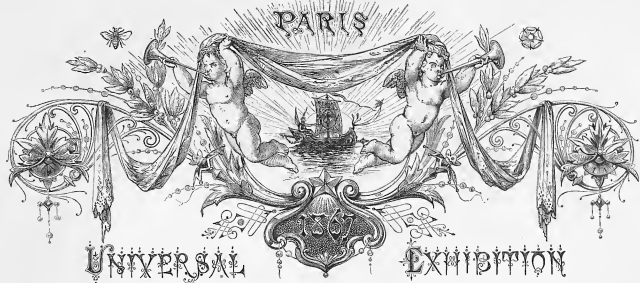


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We commence an ILLUSTRATED CATALOGUE by

the son of that jeweller and goldsmith who was styled, and not unduly, the "Colini of France." The firm has lost none of its high renowm. Its contributions are examples of pure Art combined with manipulative skill. Hereafter we shall supply copies of its other,

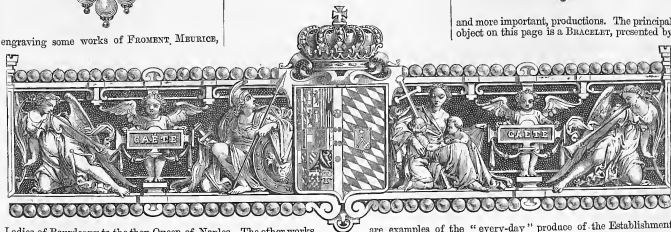


France." The firm has lost none of its high renowm. Its contributions are examples of



engraving some works of FROMENT, MEURICE,

and more important, productions. The principal object on this page is a BACCINET, presented by



Ladies of Bourdeaux to the then Queen of Naples. The other works

are examples of the "every-day" produce of the Establishment.

#### GENERAL INTRODUCTION.

**R**IVALRY, WITHOUT HOSTILITY, is a definition at once concise and significant of the principle of all International Exhibitions. Here, by these same three words, is set forth the true motive for human action; and in the sentiment which they convey may be discerned the existence of a power, capable of exercising the most beneficial influence upon human life.

That aspiring element in the mind of man which instinctively urges him—

*Ἰὼν ἀνταγωνεῖται καὶ υπέρβηται ἑαυτὸν ἄλλον,*

"Ever to press on  
To name and fame, and highest excellence,"

implies the existence and the operation of rivalry as a condition of his being. Every man, in his own strife and struggle to attain superiority, constitutes himself the rival of his fellows; and all men are conscious that in every other man they may see a competitor in the common conflict, in which they all alike are engaged. But this universal rivalry possesses a twofold nature. As it may become essentially hostile, so also it may continue to be absolutely without hostility. The aim and the purpose, indeed, remain ever spontaneous growth, prompting and pressing men on towards self-exaltation. In the one case, however, the desired achievement is sought, perhaps altogether, certainly in no inconsiderable degree, through the oppression and degradation of all rivals; and thus a more eminent superiority elevates the successful competitor, by



# THE ART-JOURNAL CATALOGUE OF

The "OUTRAM SHIELD," engraved on this page, is one of the many rare examples of Art-work contributed by the renowned firm of HUNT

AND ROSKELL, designed and sculptured by Mr. H. H. ARNSTRAND, one of the many accomplished

artists of the establishment. It was presented to General Sir JAMES OUTRAM, Bart., in acknowledgment of his high "desertings" as a



soldier, in testimony of the affectionate regard of his brother officers; and "in appreciation of the sterling qualities that have ever marked his brilliant career." The frame of the shield is

of steel, richly damasked with gold. The medallion portraits are those of the hero's brothers-in-arms. The circle, in low relief, describes

incidents of his career in India. The centre group, in high relief, represents the brave Havock, after the relief of Lucknow, restoring to Outram the command of the British forces.

means of what he may have made his own at the cost and through the loss of others; while, in the other case, the aspirant to excellence seeks to stand higher through rising higher. He delights to see others rising with him, in their successes discerning only fresh motives and more urgent stimulants for renewed vigour in his own exertions; and, without relaxing for a single moment his efforts to surpass those around him, this man cordially encourages and even aids his rivals, should they chance to be able to attain to a position beside himself, or even to rise above himself.

The fine rivalry which not only permits, but constrains rivals to regard and to deal with one another as friends, rarely can fail to lead men on to excel (or, at any rate, to seek to excel) in those things that in themselves are excellent. The lofty spirit of such rivalry can be thoroughly congenial only with what is akin to its

own nature—it necessarily rejects and refuses to have sympathy with objects and pursuits that are base though perhaps specious, that may possibly appear attractive or even dazzling, and yet in reality are unworthy and ignominious. And again, a truly peaceful rivalry such as this, which naturally inclines and as naturally attracts all within its influence to whatever is worthy and of intrinsic excellence, also teaches men in the very act of exalting themselves both to advance the general interests of mankind at large, and to promote the personal exaltation of particular individuals. The beneficial influences thus brought into operation, ever acting reciprocally, continually receive fresh strength as they prove to be regularly productive of greater and more important mutual advantages. The grand result is a system of combined action growing out of individual effort—a system based on the

# THE PARIS UNIVERSAL EXHIBITION.

We engrave on this page two of the works of M. JOSEPH CHÉREY,

debited for some of the best of their designs. Evidence of his high intellectual power, his knowledge of Art, and his study of the works of great masters in ornament, will be fre-



to whom many of the principal Manufacturers of Paris are in-

quently found in these pages—al- his name. Those we engrave are BAS-RELIEFS, in THIRRA-COTTA: they suffice to exhibit the genius of the artist.

though they will not always bear his name. Those we engrave are BAS-RELIEFS, in THIRRA-COTTA: they suffice to exhibit the genius of the artist.

broadest and most comprehensive good-will, in strict alliance with the noblest ambition which aims at a perpetual advance, to be accomplished by the concurrent onward movement of the entire community of mankind. A system such as this, in which aid and encouragement are both sought from all and given to all, cherishes the omnious spirit in its happiest mood, and stimulates to the utmost its inherent energy. When all are advancing, each one that would not fall into the rear must rather redouble than relax his efforts, to ensure his keeping well up with the front; and their efforts must be made again and again, always with more determined resolution, by those who, not content with the general front, aspire to a pre-eminence decidedly in advance of it.

By this friendly rivalry, acting under conditions through which

it is empowered to accomplish its proper work, PEACE achieves its happy triumphs. For, truly, Peace has triumphs signally its own; in nothing inferior to the very proudest that may be won by WAR.

Like thunder-storms, wars may be necessary convulsions; and certainly it is possible that, in their issue, the fierce and deadly contests of hostile rivalry may ultimately prove to have been beneficial. The rough interruption of all friendly enterprise for awhile may have paralysed the arts of peace; and yet, when the storm shall have cleared away, in resuming their peaceful occupations men may find that they are working in a purer atmosphere, with a more open view also, and with fresh vigour and animation.

A great European war last year threatened to obstruct, if not actually to overthrow, the grandest of the triumphs of peace.

# THE ART-JOURNAL CATALOGUE OF

Messrs. SY and WAGNER (Goldsmiths to the King and Court of Prussia) exhibit a variety of WORKS in GOLD and SILVER, unsurpassed by those of any Art-manufacturer of the world. They are, in the highest sense, *original*; generally from admirable designs by the great artists



of Germany. For the present, our selections are limited to two: the first is a *CENTRE-Pièce* (for flowers) of great beauty, designed by the architect KOSKOW. The Vase was presented by the Prussian Government to Sir Francis Sandford, Knight, secretary to the Exhi-

bition of 1862. It is a work of the highest Art, of



exquisite beauty, and perfect in modelling and finish.

But the peaceful enterprise, after a brief period of anxious suspense, has held on the steady course of its prosperous advance, so that now in perfect confidence we rely upon a glorious consummation. The scene, indeed, is a "Field of Mars;" still the rivalry is without hostility, the contest is conducted in all amicable kindness, the chiefs in high authority are Art and Science and Manufacture, and the presiding genius is PEACE.

Rivalry, whether warlike or peaceful, requires that the rivals should meet and make trial of their relative strength. Accordingly, whatever practical influences for good a friendly competition may be able to exercise upon the communities and nations of mankind, in a very great degree must be dependent upon these two conditions—EXHIBITION and COMPARISON. Men must bring

together the typical examples of what they are severally competent to accomplish, and they must show to one another their various works, with all their highest perfections, and all their unavoidable shortcomings; so that thus, through the broadest and the most comprehensive and searching COMPARISON between the visible exponents of their existing capacities placed side by side, the workers of All Nations may learn both to form a correct estimate of their own deficiencies, and duly to appreciate each other's achievements. At the same time, and by the same means, every competitor in the noble rivalry of excellence may contribute to the inestimably precious lessons for the universal advancement, which are certain to be conveyed in the concentrated teaching of an universal assemblage and exposition of works of Art and Industry.

# THE PARIS UNIVERSAL EXHIBITION.

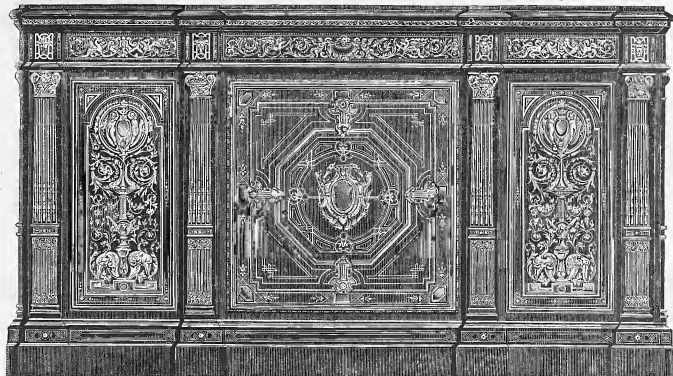
There is no work, of any class or order, in the Exhibition more perfect than this—one of the contributions of Messrs. JACKSON AND GRAHAM,



of London—a CASSNET of ebony, inlaid with ivory, relieved with lapis-lazuli and red jasper, in the Italian Renaissance style of the sixteenth



century. It is beyond doubt a *chef-d'œuvre* that would do honour to any period, and has no rival even where such productions have hitherto



maintained supremacy. The designer is M. LORRAIN, the principal artist who directs the Art-work of the establishment. Other artists, however,



have co-operated with him; the skill of the carvers and engravers are equally prominent. We supply enlargements of some of its parts.

THE GREAT EXHIBITION now open in Paris is an enterprise happily in harmony with the leading and characteristic features of the reign of the THIRD NAPOLEON. Profoundly conscious that the honour and the well-being of France are identified with his name, this Emperor has systematically laboured to advance the interests and to promote the happiness of the great people under his rule. While maturing various sagacious projects for developing the vast natural resources of the Empire, and giving an impulse before unknown to the National Industries, the Emperor has never neglected to gratify the becoming pride of his people by improving and adorning the Capital and the other cities of France. If not actually changed, after the letter of the boast of

the Roman emperor, from brick to marble, under the auspicious administration of Napoleon III., Paris has grown up to be the most beautiful city of the modern World. And this Imperial Paris is the first and foremost of a series of cities, that bear testimony to the improving energy of the same master-mind.

Not only throughout the French Empire, however wide that range may be, is Paris this year to send forth some welcome memorial of her Universal Exhibition. All Nations have been invited to take part in the great gathering; contributions have been sought from every studio, and atelier, and workshop of the world; and Paris, in return, will take care that the benefits wrought by her Exhibition, like that Exhi-

# THE ART-JOURNAL CATALOGUE OF

The time-honoured ROYAL PORCELAIN WORKS OF DRESDEN (MEISSEN) contributes largely and liberally to the Universal Exhibition:



notwithstanding that the Arts of War displaced for awhile the Arts of Peace in the Kingdom of Saxony. The principal object on this page is a most



beautiful CANDELABRUM, designed by HERT WIEDEMANN. It is charmingly effective as a whole, being of considerable size—in height 6 feet 6 inches. The

minor details have all been carefully studied, and are introduced with considerable skill. The figures are exquisitely modelled; they form the more prominent portions of



a composition that will be surpassed by no contribution to the Universal Exhibition. We introduce also two engravings of Vases, elaborately and very beautifully painted.

bition itself, shall be for "All Nations," and for all classes in every Nation.

Visitors who may enjoy the most advantageous facilities for studying a Great Exhibition, very rarely are able to provide for themselves completely satisfactory records of all that may have fallen under their notice and attracted their admiring attention and regard; while with the great majority, who find that serious difficulties attend their efforts to examine even the most prominent objects in the multifarious collections which are spread out around them, the task of making any critical record whatever for future use must be altogether hopeless. And again, visitors, however numerous, must represent only a comparatively insignificant minority of the persons, all of them deeply interested in a Great Exhibition, who have a right to expect a participation in

whatever benefits it may have to bestow: certainly for every individual who may actually visit this year's Exhibition at Paris, at least fifty persons hope to learn something, and to gain something, from that Exhibition without having seen it. In the instance of visitors, much perhaps might be done for their advantage, and, at the same time, for the advantage of Great Exhibitions, by associating with every department a well-organised system for showing and explaining them; but no possible expedient could render a Great Exhibition thoroughly and universally self-teaching, self-criticising, and self-chronicling. It is most true, indeed, that a Great Exhibition possesses in a wonderful degree an inherent faculty for teaching its own lessons and for criticising itself. Instruction thus conveyed, however, requires on the part of students corresponding qualifications for receiving and applying

# THE PARIS UNIVERSAL EXHIBITION.

The productions of ELKINGTON & Co., whether in silver or in electroplate, are so widely known and so

tributors to the Exhibition. The Vase—in silver *repoussé*—a produc-

tion of the highest order, is the work of MOISEL LAUREN. The enameled

ried out), are from the



universally appreciated as to render comment unnecessary. The engrav-



ings on this page exhibit some of their works; others will follow in due course, for they are liberal con-



Vase in the first column, and the *Don-Fourniture* (a new idea admirably car-



designs of M. WILLMS,



the Artist-in-chief of



their Establishment.

it; and here therefore, again, under another aspect, is apparent the impossibility of a Great Exhibition fulfilling, unaided, its own proper functions.

An alliance with Literature at once removes these difficulties, and secures for a Great Exhibition all it can require of description, criticism, and chronicle.

To the Universal Exhibition in Paris of the present year, 1867, public attention will be particularly directed for some months to come in the pages of the *Art-Journal*. Following up what we have already accomplished in recent years, we enter upon our present task (and in this respect we resemble the Directors of the Paris Exhibition) strengthened and guided by a matured experience. It is but reasonable to expect, and but just to require, that the forthcoming Universal Exhibition should greatly surpass

its predecessors in every quality and condition of excellence; and to declare that there certainly will be no disappointment, we feel to be a safe prediction. Without presuming to extend such prediction to our own work, we do not hesitate to affirm that every possible effort shall be found to have been exerted, in order to realise to the utmost all that may rightly be both expected and required from us.

Now, as on former occasions, the *Art-Journal* has sought from Engraving the aid which that beautiful and versatile art is ever ready to render with an effectiveness peculiar to itself. The most graphic of written descriptions, coupled with the most judicious and felicitous criticism, when deprived of engraved representations, fail to bring the contents of a Great Exhibition vividly before readers who have not seen the objects on which the writers expa-

# THE ART-JOURNAL CATALOGUE OF

Mr. HARRY EMANUEL, of London, supplies us with



materials for this page. From his many beautiful



contributions we select six—LOCKETS or PENDANTS,



enamelled (the figures in all cases are so), and richly

set with diamonds and pearls, and other precious stones; they are of exqui-



site workmanship, and have much originality of design. The Tasse, of



repoussé silver, which occupy the centre of the page, are from the designs

of the eminent artist, PAINTOR. The idea is to represent



Night and Morning. It is difficult to convey, by engraving, a



sufficiently correct idea of jewels such as these: the artist can give



little more than the forms, copying but faintly the beautiful originals.

title; and, on the other hand, a familiarity with the original works invariably enhances, rather than detracts from, the value and interest of faithful representations, expressed with true artistic feeling.

It is a coincidence no less fortunate than remarkable, that Photography should have created a new era in the history of engraving, exactly at the time in which the rapidly increasing importance of International Exhibitions has caused such extraordinary demands to be made upon the resources of that art. Engraved representations are now known to be exact reproductions of infallible sun-pictures; and they are estimated, accepted, and trusted accordingly. Accuracy of outline, fidelity and completeness of details, and expressive rendering of texture, depending no longer on the skill and conscientiousness of draughtsmen, have

become certain elements of all engraved representations that venture to claim public approval; and, while the engravings that accompany and illustrate written descriptive and critical notices thus have risen so highly in their value, they also are produced with greater ease and rapidity. These fresh qualities in engravings have led exhibitors of the most important productions to regard with altered feelings illustrated records of Great Exhibitions; they now have confidence in them, and therefore they readily and cordially co-operate with their authors. The same considerations are equally influential with all lovers of Art-manufactures.

To all the Arts, Photography has been a boon of incalculable magnitude; but none has it aided more than that of Manufacture. This general predisposition to accept with confidence a work which, with the assistance of engraved photographs, professes to



# THE PARIS UNIVERSAL EXHIBITION.

MESSES. W. T. COPELAND AND SONS uphold the



renown of British porcelain. The selections we



have made from their contributions are limited to

three, leading pieces in the DESSERT SERVICE manufactured for his Royal Highness the Prince of

Wales. The CENTRE-PiECE contains figures representing the four quarters of the Globe—re-



ductions of those that form the monument to the Good Prince Albert, in the gardens of the Horticultural Society, the admirable work of

JOSEPH DUBHAM, A.R.A. The COMPOTER and CHAM-NOY are from models by G. HAYES and F. M. MILLER—sculptors of recognised ability.

record the results of a Great Exhibition; and to illustrate, develop, and apply its teachings, of necessity imposes upon the producers of any such work corresponding obligations. If we have good reason for believing that the ART-JOURNAL ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION OF 1867 enjoys a distinguished reputation, awarded to it in anticipation of its public appearance, we certainly do feel most deeply that it rests with us to prove ourselves to be not unworthy of the trust. We are content, however, happily content, to appeal to our own pages, as they succeed to each other in groups month by month. We have illustrated the whole magnificent assemblage by means of representative examples. From every department and class, and

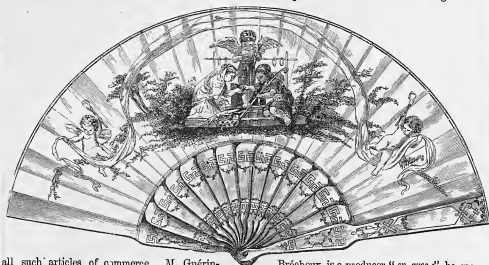
from every distinct subdivision of each department and class, we have chosen the best, the finest, and the most characteristic works; and we have engraved them, with jealous fidelity, from photographs prepared, and placed in our hands for that express purpose, by the producers of those works. In our selections, with eminent intrinsic merit we have uniformly sought to associate those qualities in a work, which are rich either in direct teaching or in diversified suggestiveness. Upon the same principle, and with the same objects in view, in all our descriptive and critical essays we shall be found to have sought to work with the Universal Exhibition itself—to have sought, that is, to make the exhibited objects well known and thoroughly understood,—to carry out a

# THE ART-JOURNAL CATALOGUE OF

M. GUÉRIN-BRÉCHEUX has rank

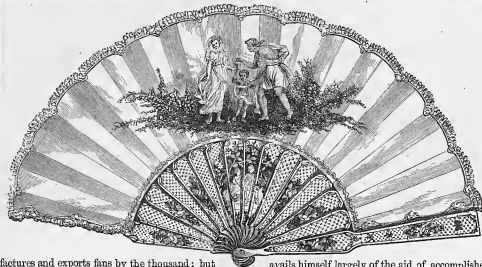
manufacturers of Fans in Paris; and Paris continues to monopolise "the trade" in the most graceful of

artists, and many of his productions



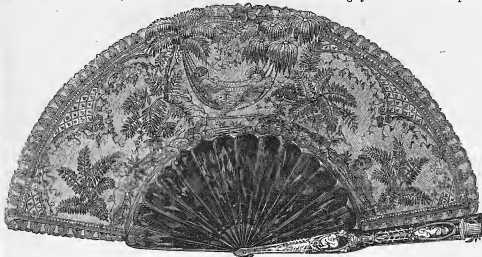
all such articles of commerce. M. Guérin-

Brécheux is a producer "*en gros*;" he manu-



factures and exports fans by the thousand; but

avails himself largely of the aid of accomplished



among the most celebrated of the

are beautiful examples of pure art.

searching and exhaustive system of critical analysis and comparison,—and to convey, in plain yet emphatic language, such practical and suggestive information as will enable producers and students mutually to acquire and to communicate fresh stores of knowledge. For the requirements of general readers, also, we endeavour to provide by avoiding all superfluous technicalities, and by leading them to perceive how closely connected are the interests of the producers of Art-manufactures and of all classes of persons who may become the possessors of them.

This new volume of the *Art-Journal*, in addition to whatever claims for favourable regard it may eventually possess in itself, will acquire no inconsiderable accession to its value through association with the two other volumes, severally devoted to the Great International Exhibitions held in London in the years 1851

and 1862, that have preceded it. Each of these three illustrated volumes, complete in itself as far as its range would allow, will appear to be a faithful exponent of the Exhibition of which it treats: in the three grouped together, therefore, and brought into contact for the purpose of comparison, may be seen the landmarks that indicate the progressive development of the higher and more artistic manufactures, since that auspicious assemblage of the leading manufacturers of the different nations of the world, when for the first time they met and brought together their choicest works to form a vast united collection under a single roof.

Here, before proceeding any further with the consideration of matters that refer, more or less directly, to the Universal Exhibition of Paris in this present year, 1867, it may be well for us to cast a retrospective glance over the entire series of remarkable

# THE PARIS UNIVERSAL EXHIBITION.

From the many and varied contributions of Mr. J. W. Benson—Goldsmith and Jeweller of London—we select, for engraving, the Casket in which was presented to Prince

Alfred (Duke of Edinburgh) the freedom of the City of London. It is carved in oak by Mr. W. G. Roome, Master tracery of carved work and fine gold in high relief



cover all parts of the box. Gold and enamel ornaments, forming the City arms, surmount the apex; and in the centre the Prince's arms are blazoned



in colours on an enamelled panel. It is a beautiful work of manufactured Art. The engravings underneath the Casket are enlargements of some of its parts.



industrial gatherings, from their first struggle into recognised existence to their present mature condition of world-wide importance and of corresponding dignity and influence.

It will not be possible for us to give more than a sketch, slight and concise, of what may be termed the *material* for forming a history of Great Exhibitions; a sketch, however, will be amply sufficient in an introductory essay, in which it appears not so much in the capacity of an outline of an historical narrative, as an exponent of the gradual recognition of the *MERCANTILE VALUE OF THE FINE ARTS* (a phrase originated in the *Art-Journal*, and a subject first freely discussed in its pages), and of the final establishment of an indissoluble alliance between Art and Manufacture.

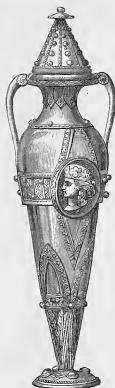
"Great Exhibitions," or, as they are entitled by the French themselves, "*Expositions*," originated in France. In connection also with the grand event of this present year at Paris, it cannot fail to be regarded as a circumstance of peculiar interest, that the scene of the *very first Industrial Exposition* was the identical spot upon which the new edifice, now prepared to receive visitors from every quarter of the world, has been erected. That first Industrial Congress, the forerunner of such a glorious succession of peaceful successes, strange to say, followed closely upon a gorgeous and triumphant display, again upon this same Champ de Mars, of the trophies of war. The recent sounds of hostile strife, happily, were so far distant from the French capital, that

# THE ART-JOURNAL CATALOGUE OF

M. RUDOLPH contributes to our

blishment, TOILET-BOTTLES, a PAPER KNIFE, and a "BOUCHONNIERE," executed in oxidized silver—which he remains unrivalled. The principal work

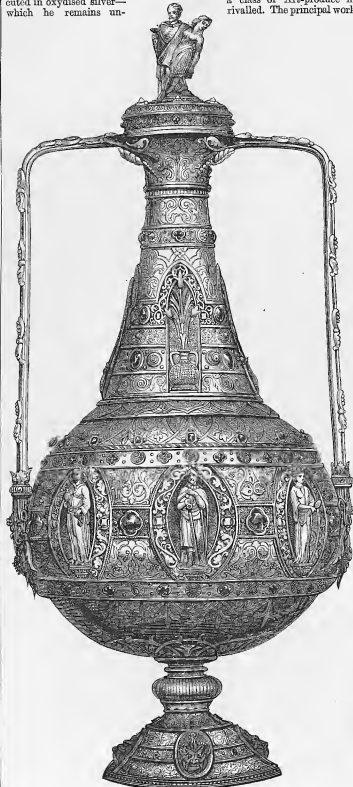
design, elaborately wrought in panels, and exquisitely ornamental.



Catalogue four examples of the



ordinary productions of the estab-



on this page is, however, one of the highest excellence, very beautiful in



mounted with rare jewels—a chef-



œuvre of the artist, whose fame has gone "all over the World."

their faint echoes have not seriously affected the present triumph of Peace.

The wise and beneficent project formed in the year 1797 by the Marquis d'Avoye, then appointed Commissioner of the great manufactures of Sévres, of Savonnerie, and of the Gobelins, led directly to the adoption of his idea by the French Government, and to the prompt organisation of an Industrial Exposition at Paris under official authority. The Marquis himself, probably rather hoping than expecting from his admirable experiment permanent results of continually increasing magnitude, was content, in the first instance, to render immediate aid to the suffering and powerless producers of various objects of utility and luxury

by whom he was surrounded; and, accordingly, his exertions were directed to effecting the sale of the productions of these unfortunate persons under novel and signally advantageous conditions. The bazaar of the Marquis—for a bazaar it was, in its direct purpose—proved successful beyond his most sanguine expectations; and out of this very success arose the obvious suggestion, that in the project itself was embodied a principle applicable on a greatly extended scale, and possessing the faculty of being made productive of infinitely more important results. The government did not hesitate on this memorable occasion, nor did they permit the encouraging influences of the Marquis d'Avoye's success to subside before they followed up his enterprise with their own.

# THE PARIS UNIVERSAL EXHIBITION.

These examples of Glass are exhibited by Mr. J. Danson, of St. James's Street, London, whose productions are of the very highest merit; unsur-



passed, and, perhaps, unapproached, by any manufacturer of the world, considered with reference to delicate and elaborate engraving combined



with purity of metal. Some of these forms are "grotesque," others exhibit exceeding grace of design; they are works of an accomplished artist.

Only six weeks after the national military fêtes, held on the Champ de Mars to celebrate the early victories of the First Napoleon in Italy, the most beautiful and useful productions of the industrial arts of France were assembled in great numbers and as great variety in a building surrounded by sixty porticoes, which had been constructed on the same spot for the express purpose of receiving and exhibiting them.

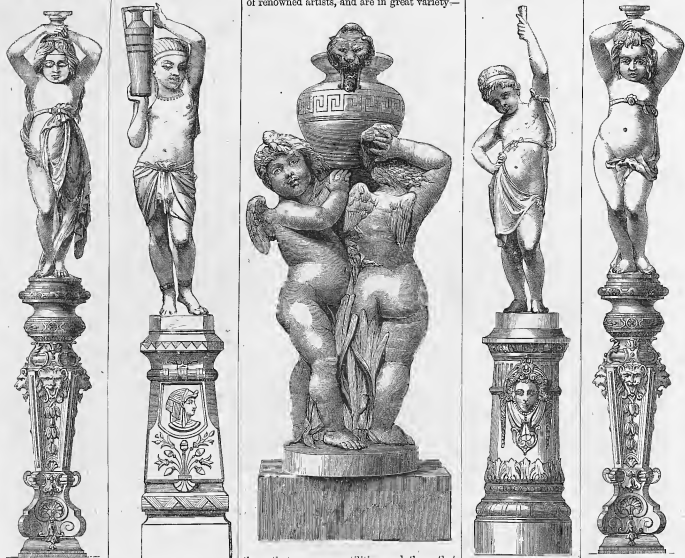
It was in this original exposition of the year 1798 that the essential distinction between what is an "Exposition" or "Great Exhibition," and what is properly only a bazaar, was clearly defined. The bazaar is for sale alone, the "exposition" is for instruction also. Even in his bazaar the Marquis d'Ayves discerned the germ of the grand principle of comparison, instituted for the sake of leading on to greater excellence. The Exposition of

1798 led to the establishment of this principle. Competition was then taught to aim beyond the securing a present preference in selling; the act of exhibiting was identified with a search for fresh information, coupled with a readiness, and indeed with a desire, to impart it; and then, for the first time, was adopted the system of investigating and deciding on the comparative merits of the various works exhibited, by juries composed of persons distinguished for their knowledge, experience, and soundness of judgment. On this occasion several prizes were awarded; and thus, by an emphatic tribute of honour bestowed upon superior excellence, all producers who might propose thereafter to become exhibitors, were stimulated to enter upon a course of friendly rivalry.

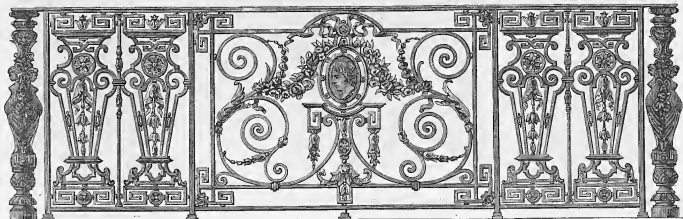
The second National Exposition did not take place in France till

# THE ART-JOURNAL CATALOGUE OF

The eminent firm of manufacturers of works in admirable productions; they are from the models of renowned artists, and are in great variety— and *perforata*; they are, also as gas-lamps for



DURENNE, of Paris, iron, contribute many ad- those that are more utilities, and those that are designed to be the ornaments of mansions in many cases, adapted staircases and halls.



1801, notwithstanding the earnest desire and openly expressed resolution of the government to seek yearly a repetition of the triumphant success of 1798. Peaceful enterprise at that time was compelled, for awhile, to yield to the stern control of political convulsion; and yet the interval between the first Exposition and its successor was probably not sufficiently long to have been productive of any real injury. There was no fear lest the project should die out in the exultation of its first success—there was a strong vitality in it, because there was in it so much of such comprehensive good. At that same period, also, a new prime mover, of a power before unknown, was preparing to rescue French industrial Expositions from a condition of abeyance, and to urge them forward with a determined impulse. Napoleon I., then

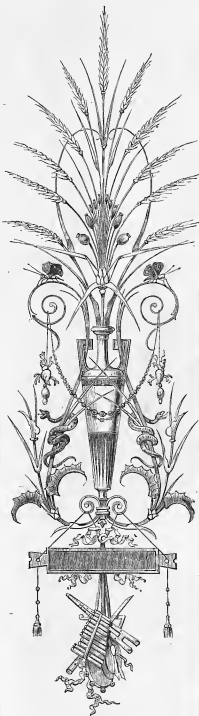
First Consul, understood at once the value to France of the peace competition of 1798, and he took upon himself to form and to mature the necessary plans for maintaining a succession of similar Expositions. A will less resolute might have been diverted from its purpose by encountering resistance from so unexpected a quarter as the manufacturers themselves; and, when opposed by the very men on whose special behalf the entire scheme had been devised, a hand less nervous might have declined the thankless office of struggling to confer unwelcome benefits. It is evident that the French manufacturers of eminence at that period entertained grave suspicions of the newly devised "Expositions" of their government. In their estimation, by exhibiting it was equally certain that they *might* lose very much, and that they

# THE PARIS UNIVERSAL EXHIBITION.

The long-renowned firm of GILLOW, of London, contributes several admirable examples of FURNITURE. That we engrave

It is composed of various woods, the prin-

cipal carved ornaments being of boxwood;



on this page is a very beautiful CABINET (the side piece being an enlargement of the side panel). The style is Italian.



the figures—Painting and Architecture—which occupy the "door-panels" are inlaid. The work is highly creditable to all the parties engaged in its production—designer, manufacturer, and artisans.

could gain very little. Comparison, they believed, in their case could lead only to their helping inferiors to become their equals. They were not disposed to admit any deficiencies, certainly not any grave deficiencies, in their own productions; wherefore, then, meet in a competition equals of whom they were jealous, and inferiors whom they regarded with indifference, if not with contempt? On such men the medals, at the best, could confer but a questionable honour; and a thousand contingencies might bring about an unfavourable award of the juries, which would be unquestionably vexatious, and in all probability positively injurious. The First Consul was the right man to encounter and, at any rate in some degree, to overcome opponents of this description. Accompanied by some of the most scientific men in France, he visited personally the most important factories and ateliers of the

principal cities and towns, for the purpose of explaining the true character and the real effects of the Exposition proposed to be held, the second of the series, at Paris. Other difficulties of different kinds had also to be dealt with, that were scarcely less intractable than manufacturers who had to be convinced, in opposition to their own confirmed belief, of the advantages that would accrue to themselves from supporting such an undertaking. When the Exposition of 1801 took place, in a temporary building purposely constructed within the quadrangle of the Louvre, about two hundred exhibitors appeared as competitors for the prizes; these prizes were ten gold medals, twenty silver, and thirty of bronze; and it ought to be recorded that, on that occasion, the award of one of these thirty bronze medals marked the estimate that was formed of the machine, since so famous, of the able and



# THE ART-JOURNAL CATALOGUE OF

M. OUDOT AND CO., famous goldsmiths and silversmiths of Paris, are extensive contributors to the Universal Exhibition, not only of works especially designed for the occasion, but of such as they have produced for the several Courts of Europe, nearly all of which boast the possession of some examples of their manufacture. The two objects we engrave

are of silver; they form part of a "Service" made for M. Le Duc de Galiera. The CENTRE-PIECE and JARDINIÈRE have the arms of the Duke. The figures are the work of M. GILBERT, an artist of the very highest repute. These works are achievements of the loftiest order of Art.



Duke. The figures are the work of M. GILBERT, an artist of the very highest repute. These works are achievements of the loftiest order of Art.

ingenious Jacquard. The First Consul proved to be more sagacious and far-seeing than the manufacturers; and they discovered, and in due time they appreciated, the superiority of his sagacity and penetration. This was shown by the increase of the number of exhibitors from two hundred to six hundred in the third Exposition which was held, after the interval of only a single year, on the same spot, in 1802.

The increasing success of the Expositions of 1801 and 1802 at Paris confirmed the soundness of their projectors' views, and encouraged them to persevere in their plans with redoubled zeal; and, at the same time, the utility and the popularity of these remarkable displays became thoroughly established. More decided steps were at once taken to develop what had grown into a great national institution, and to impart to it a still more secure

stability. A society for the encouragement of the industrial arts and the manufactures of France was formed, as a legitimate agency, derived from the periodical Parisian Expositions, which might simultaneously extend and increase their beneficial action, and work out to the utmost the benefits actually produced by them. No efforts were spared to induce every class of manufacturers to share in the same sentiment of friendly sympathy with the labours of the Encouragement Society, and to take an active part in co-operating with their proceedings. The support of the producers of the less showy, but by no means the less important, manufactures was happily secured; and it is a peculiarly satisfactory incident connected with the early French Expositions, that prizes were awarded by the jurés for improvements in the preparation of wool and cotton, and for excellence in textile fabrics.

# THE PARIS UNIVERSAL EXHIBITION.

MM. WIRTH, Brothers, of Brienz (Switzerland), of Paris, and also of London, have a wide renown in Europe as producers of works in



CARVED WOOD; they can scarcely be styled manufacturers; their productions, belonging essentially to Art, are results of the labour of artists—no



two of them being thoroughly alike. Their enormous establishment yields these beautiful works in great variety, simple and elaborate, from the pin-case to the gigantic cabinet. In all cases the forms are pure and good, and the execution free yet finished. This page supplies examples of a few of them; they will suffice to sustain high praise, and to justify the awards of Honours they have received in all recent Exhibitions. The Swiss peasants have been long famous for comparatively rude carvings of wood. MM. Wirth



have so laboured to educate and direct their natural skill as to convert that which was but casual employment into a productive labour.

Too rapid a succession was soon found to be far from desirable; indeed, it would be easy to discover that upon a somewhat prolonged interval between two Expositions would mainly depend the full realisation of the benefits of the system. Time would be required for maturing the lessons that the Exposition last past had taught; and, in like manner, time would be equally necessary for the practical application of those lessons in the preparation for the Exposition next to follow, while yet it was still in prospect. Manufacturers, again, could neither be expected nor desired to regard these displays as the first object of their sustained interest; they might be truly glad to devote to them thought, and labour, and cost; but it must be impossible for them to do all this continually. And, in the estimation of the community at large, the Expositions would inevitably sink into more

commercial speculations on a grand scale, should they assume an aspect bearing a suspicious resemblance to an existence *en permanence*. Four years had passed, accordingly, when, in 1866, the fourth Great Exhibition of the productions of French industry and skill was opened to visitors in a building erected, like its temporary predecessors, for the purpose, in front of the Hôpital des Invalides, and in the neighbourhood of the Champ de Mars. Instead of 600, on this occasion the competing exhibitors were 1,400 in number; the importance of the prizes was augmented in due proportion, and it was found to be necessary to keep the doors of the Exhibition building open for twenty-four days. The objects that were exhibited were more diversified and more generally meritorious, as well as more numerous; amongst them, for the first time, were seen silks, lace, blonde, various cloths, printed

# THE ART-JOURNAL CATALOGUE OF

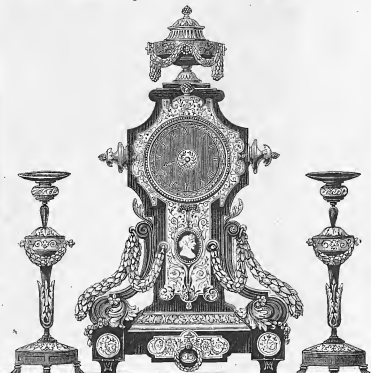
M. G. SERVANT, of Paris, ranks among its most eminent producers are judicious adaptations from the antique, and others are results of sugges-



doors of works in bronze; he has skillfully availed himself of the aid of art in all his issues. Some are entirely original,



tions derived from the classic periods of art-manufacture in France. Those that



grace this page are a DUPONT MIRROR, a VASE, and a Clock with Candelabra.

cottons, and mixed goods; and, in addition to other inventions and improvements duly honoured, prizes were awarded for the production of steel by a novel process, and for the manufacture of iron through the instrumentality of coke instead of charcoal. These were significant indications of the hold the exposition system had taken upon the manufacturing genius of the Nation.

The years that followed, memorable in the annals of France, witnessed the culmination and also the decline and fall of the First Empire, without another great industrial peace triumph at Paris—there had been no time to spare during that stirring period, when the energies of the nation had been absorbed by other thoughts and aspirations. In 1819 the dormant system

revived in renewed vigour, and the fifth of the French Great Expositions was opened on the fête of St. Louis. The sixth in the order of these gatherings followed in 1823. In 1827 the seventh Exposition was held in a spacious building, erected for it in the Place de la Concorde; and the same edifice, in the years 1834, 1839, and 1844, received the eighth, ninth, and tenth, as they followed in succession. All were successful, all were productive of great good, and all exemplified and bore witness to the great good that had been accomplished. Each of these Expositions had its own distinguishing characteristics. In each, as they were developed, the grand discoveries of modern science, and the noble achievements of modern skill, were faithfully represented.

# THE PARIS UNIVERSAL EXHIBITION.

The firm of MISTOS, of Stoke-upon-Trent, has

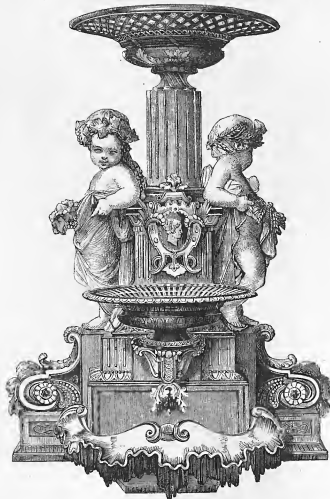


established its fame in every Exhibition that has

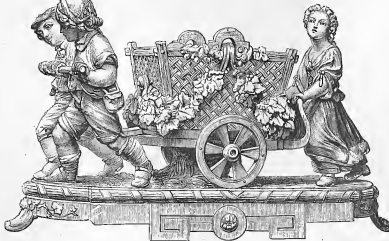


taken place in Europe during the last thirty

years; receiving highest Honours in all cases. Owing its renown chiefly to the master-mind of one of the most accomplished men of the age—HANNANT MISTOS, whose name may be printed side



by side with that of JOSHUA WOODCOCK—it continues to maintain its high and proud position, and upholds the honour of England in France. At present, our selections are limited to four



objects—a VASE; a FIGURE in majolica, nearly life-size; a CHATEL-BASET, the figures in Paris; and a COMPOSITE, the figures also in Paris. They are admirably designed and modelled.

On every side, as each fresh collection invited examination, palpable and decided improvements were visible. Machinery in particular, and all works produced in the hard metals, displayed an advance at once steady, rapid, and progressive.

The Exposition of the year 1849, the eleventh in the order of succession, far exceeded all its predecessors in brilliancy, as it rose above them in every quality of sterling excellence and value. The Champs Elysees were the scene of this grand display, in which as many as 4,494 competitors contributed to the collections, and sought from the juries such distinction as their comparative merits might be considered fairly to have won. In this Exposition, and in a lesser degree in its immediate precursor also (the

exhibitors then were 3,960, about 400 less than in 1839)—both of them carefully described, with copious engraved illustrations, in the *Art-Journal*,—the benign influences of Art were felt to have taken a fresh and a more decidedly practical part in connection with industrial productions. A purer and more consistent expression of Art was apparent in some of the higher ranks of manufacture; and indications, more or less definite, of a genuine artistic sentiment were generally prevalent. Another circumstance is particularly remarkable in connection with the signal triumph of the Champs Elysees in 1849. Still, as on previous occasions, an exclusively national display, open to all France, but restricted within the boundaries of France, this Exhibition rejected a pro-

# THE ART-JOURNAL CATALOGUE OF

The firm of CHRISTOPLE and Co., of Paris, is known in all parts of the world; its produc-



tions in silver, and especially in "electro-plate," having obtained supremacy, chiefly as examples



of rightly applied Art. This Catalogue will supply ample evidence to establish its renown.



figures "Opélisteur." The other engraving is of a Jardinière, made for the Emperor of France. That work is in bronze doré; the figures are by M. MOISAN, the ornaments by M. MADROUX; it forms part of an extensive dinner-service, numbering three hundred pieces.

posal for securing for itself the one then untried quality that alone could have added to the completeness of its own triumphant success. Instead of being, as by its own deliberate decision it was, national; it might have been (at any rate in a qualified assumption of that term) international, and so have left but one more step to be taken onward by a Great Exhibition for it to become universal. Early in the year 1849 a suggestion was submitted by the French Minister of Agriculture and Commerce, M. Buffet, to the effect that the Exhibition then forthcoming should include specimens of the industrial products of various other nations besides those of France; in order to extend the range of comparison, and to form a species of commercial confederacy for the mutual advancement of interests, in which all

The objects engraved on this page are, pieces of a Tea Service, designed and modelled by



M. AUGUSTE MADROUX, and executed by M. MICHAUX (artists attached to the establishment). The ornamentation of each piece, as will be

perceived, is emblematic of its use. The figure,



a statuette of Victory, from a model by M.



MAILLET, is a "prix de courses," gained by the

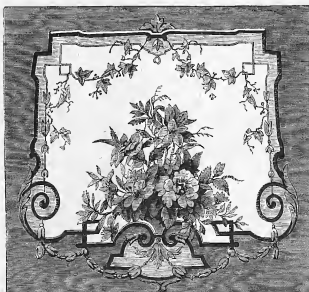
nations are equally concerned. So earnest was M. Buffet in acting upon his own convictions, that he determined to ascertain the opinions of the leading manufacturers of France; and for that purpose he addressed circulars to all the French Chambers of Commerce, proposing the admission of specimens of their manufactures from neighbouring countries. As at the first, when the most serious obstacles to the establishment of national Industrial Expositions were found in the doubts and prejudices of French producers, the proposition of the minister was in advance of the prevailing sentiment of the time. So unfavourable to the adoption of his design were the replies received by M. Buffet, that without hesitation he decided to abandon his idea, leaving it to be worked out by England.

## THE PARIS UNIVERSAL EXHIBITION.

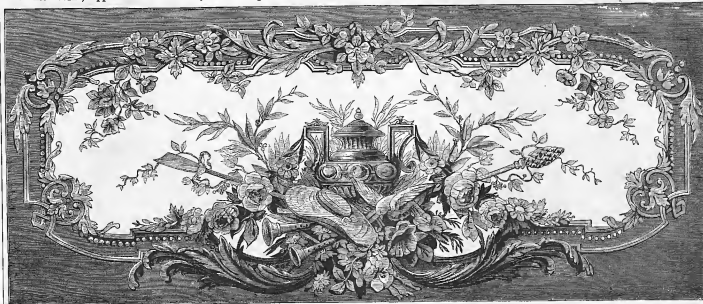
M. H. MOUREAU, who holds a foremost rank among the Parisian manufacturers of TAPESTRIES, contributes to the Exhibition a large supply



of examples, in which are combined the taste and knowledge of the artist with the judgment and skill of the manufacturer. We engrave four



of his works, applicable to furniture, that being the branch of Art in which he aims principally to attain the highest excellence.



The Exposition of 1849 at Paris closed, with all becoming honour, the goodly succession of national industrial displays of a great and enterprising nation. Before Paris should witness another great assemblage of the productions of the industrial Arts, the exhibiting system would have been remodelled upon a far nobler and more disinterested plan; Paris itself again would have become an imperial city, and a Napoleon would direct the destinies not only of "Universal Expositions" held in France, but of the French empire. Meanwhile the manufacturers of France were to engage in a competition that was to take place, not in their own capital, but in ours. The idea of M. Buffet, made his own by the PRINCE CONSORT of England, and by him expanded and proposed for the acceptance of English manufac-

turens, was to be received both at home and abroad with a cordiality that speedily would rise into enthusiasm. In the year 1851 London was to establish, on the firmest possible basis, the principle of *International Exhibitions*; and the French, with the other nations of the world, were to take a part in carrying into full effect, in the capital of England, the wise and generous enterprise of the English Prince and the English people.

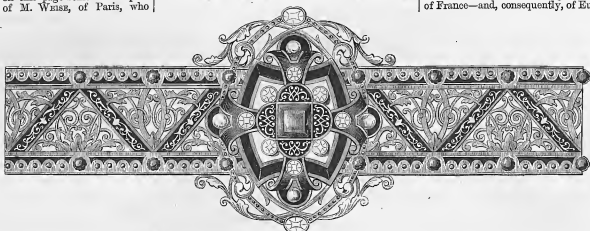
In England the early fortunes of Industrial Exhibitions present a singular contrast to their career in France. With us they never at any time were *National*. No influence or movement of the Government either gave or supported any early impulse; nor was it till 1823 that even an attempt was made, by means of a so-called "Royal Repository," held in London near Charing Cross, to

# THE ART-JOURNAL CATALOGUE OF

We give on this page some of the productions of M. Weiss, of Paris, who

received first-class medals in 1855 and in 1862. He

holds foremost rank among the jewellers of France—and, consequently, of Europe—his



works being conspicuous for grace of design, and excellence in execution. The

BRACELET is composed of diamonds, emeralds, and pearls; it is in the style of the seventeenth century. The

other BRACELET is formed on a Greek model, the canoes representing the mounts; the



centre figure being one of the "Fates." One of the Bacchantes is borrowed, in idea,



from the "Etrusque," enriched with precious stones; the other Bacchantes are of silver, partially enriched by



diamonds and emeralds. The whole of the contributions of this eminent artist-manufacturer



turer are of great merit, upholding the

high reputation he has acquired in the several exhibi-

tions held in England as well as in France.

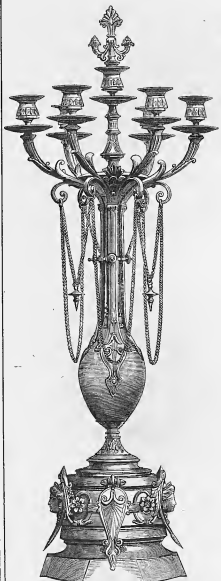
ascertain what might be the public feeling on the subject. What-  
over the cause, the Royal Depository was unable to command  
success, and its failure was accepted as a popular verdict adverse  
to the introduction of national Great Exhibitions into this country.  
The original project of the philanthropic Marquis d'Avon, how-  
ever, was not altogether forgotten in the great centres of English  
manufactures; and at length, in the years 1837, 1839, and 1849,  
trade Bazaars for the sale of the various productions of their  
several neighbourhoods were opened at Manchester, Leeds, and  
Birmingham. These enterprises, in all important particulars,  
resembled any ordinary bazaar. At Birmingham, in 1849, for  
the first time in England, a building was erected expressly for  
the industrial bazaar of that year; the sum then expended was  
£1,800, and the total area covered by the collections offered for

sale was equal to rather less than 13,000 square feet. Both this  
exhibition at Birmingham, and its predecessor of the previous  
year at Manchester, were carefully described, and their contents  
were illustrated by numerous wood-engravings, in the *Art-Journal*.  
Another enterprise of the same class, but having a special motive  
associated with its general objects, was carried out in London in  
the year 1845: this was the "Free Trade Bazaar," held in Covent  
Garden, which was elaborately illustrated in the *Art-Journal*.  
As would naturally happen, some approach was made in these  
bazaars to the French Expositions, in consequence of the variety  
of their collections of national productions, and of their com-  
paratively comprehensive extent: still, until the year of the last of  
the eleven French National Expositions, the sustained and increas-  
ing popularity of those remarkable gatherings and their extra-



# THE PARIS UNIVERSAL EXHIBITION.

MORSE, BOYER AND SONS, of Paris, manu-



facturers of WORKS IN BRONZE of the highest



order, supply us with the objects that grace

this page. Many of their productions are of large size, and will be accepted as admirable productions of the Sculptor's art. We engrave two of their minor productions, a TAZZA and a CALDERON.



LABRUM; but the principal object we select is a VASE, upheld by three figures—representing the Arts—Painting, Sculpture, and Music. It is the work of the eminent artist A. CARAVATTE.

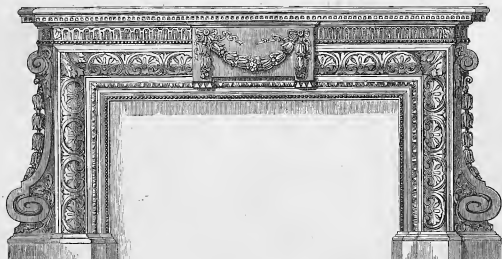
ordinary success, failed altogether to excite in England any thoroughly earnest desire to follow an example which was supported by the powerful recommendation of confirmed experience. The year 1849, accordingly, had come and was passing away before the PRINCE COMTESS, the President of the "Society of Arts and Manufactures," in these words, addressed to the Society, wrought a complete change in the sentiments of the nation:—"Now is the time," said his Royal Highness, "to prepare for a GREAT EXHIBITION—an Exhibition worthy of the greatness of this country; not merely national in its scope and benefits, but comprehensive of the whole world: and I offer myself to the public

as their leader, if they are willing to assist in the undertaking." So spoke the Prince: the public heard; and they declared that in such an enterprise they were "willing" and ready to follow such a "Leader."

But we felt instinctively that, in order eventually to secure our peace triumphs, with us the French process must be reversed. The French began with an Exposition, on a small scale indeed, but really and avowedly "National" in its character: then, out of this primary undertaking and its somewhat more important successors, they developed their Encouragement Society, and with it all that confirmed and extended their exhibition system and

# THE ART-JOURNAL CATALOGUE OF

M. A. J. LECLERCQ, of Brussels, has obtained | merited renown in all the Exhibitions that have | taken place in Paris and in London, chiefly by



the production of CHIMNEY-PIECES, in which the | manufacture; if, indeed, those works may be | cases efforts of the Sculptor's mind and hand.  
influence of Art has been brought to bear on | described as "manufactured" which are in all | He supplies with such objects as those we en-



grave nearly every country of the World—and | labours of his large establishment have been | country. They are always beautiful and pure  
especially the mansions of England: for the | much devoted to the peculiar "wants" of this | in design, and carved with consummate skill.

completed its beneficial action. With us, on the contrary, the first course of procedure was to take a survey of our own position, to mark our weakest points, and to consider by what means we might most effectually infuse fresh life and vigour into all our national industries. Thus, instead of looking to a national Exhibition to teach us what it was that was most important for us to learn, we resolved, through a system of training and discipline, to prepare ourselves for becoming exhibitors and competitors. Our "Society of Arts and Manufactures" had been founded long ago (as far back as 1754), and it was destined to work quietly and steadily for nearly a century, before it would come forward to support its illustrious President in preparing and conducting to a triumphant issue the first International Exhibition.

At the same time other agencies were gradually bringing their

influence to bear in the same direction. Of the publications that have issued from the English press, the *Art-Journal* was the first in the field assiduously and systematically labouring to advance the best interests of the great industries of the realm; and, while working out its own plan in independent reliance on its own resources, this Journal has ever cordially co-operated with the Society of Arts. True to its own specific character, from the first the attention of the *Art-Journal* has been particularly directed to the artistic qualities and capabilities of whatever manufactures have come under its notice. And here was open a wide field, over which everywhere were apparent palpable evidences of the most scanty cultivation. That union between Art and Manufacture, which ought to be indissoluble throughout all time, had ceased to be regarded as a probable condition of things; so

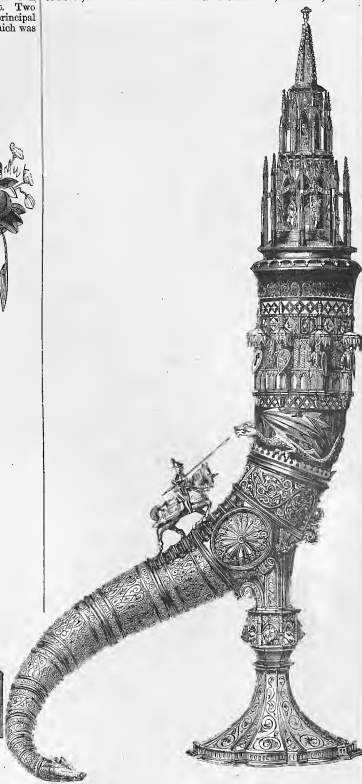
# THE PARIS UNIVERSAL EXHIBITION.

V. CHRISTENSEN, Goldsmith and Jeweller of COPENHAGEN, exhibits a collection of rare and beautiful works, the product of his renowned establishment. Two of them we engrave, and shall, in due course, engrave others. The principal object (silver-gilt, oxydised) is a DRINKING HORN, the design for which was

of silver, is a beautiful work of Art. Denmark is, therefore, well



furnished by C. PERMAN, an eminent sculptor of Denmark. The story illustrated is that of a princess held captive by a sorcerer, and rescued by a prince, her lover. The work is full of carefully studied subject-matter, finished with marvellous skill—from the accurately modelled figures to the least of its minor details. The FLOWER-STAND, also



represented in this—the most important—department of Art-manufacture.

that the subject actually appeared quite fresh and untried when, with the commencement of the year 1842, the association of Art with Manufacture, and the practical connection between beauty and utility, were discussed formally and in detail in these pages. From that period, without intermission or hesitation, the same policy has been steadily pursued by us. We have demonstrated THE MANUFACTURE VALUE OF THE FINE ARTS, and have shown how consistently and how honourably they may be applied to industrial operations; the claims which manufacturers have upon artists have been investigated by us, and the mutual advantages to be derived from their conjoint action have been set forth. For skilled artisans we have striven to secure an education in Art. We have visited our manufacturing districts, and have illustrated our Tours

in them with engraved representations of every class of meritorious productions. More than twenty years ago we even formed in London a little *Exhibition* of our own, that we might be able to appeal to actual specimens of works which were distinguished as "Art-manufactures;" and thus was the way laid open for other private enterprises of a more speculative character, that led on to results of unexpected importance. Our illustrations of the French National Expositions of 1844 and 1849, and of the corresponding display that took place in 1846 at Brussels, familiarised English designers and producers with methods of treatment differing from their own, in which they readily discovered that their Art-education would be lamentably imperfect without lessons learned as well from abroad as at home. In 1846 also we pressed con-

# THE ART-JOURNAL CATALOGUE OF

THE ROYAL PORCELAIN MANUFACTORY OF PRUSSIA (Berlin) largely contributes to the Exhibition

Provinces of Prussia. The group underneath is a



productions of the highest order of Ceramic Art. The principal object engraved on this page



is a Vase, of great beauty, containing eight figures in high relief, representing the eight old



Service, containing compositions by Von Blox-



BERG. In modelling, in painting, and general



finish, these contributions are of rare excellence.

siderations such as these upon public attention by some copious and earnest "Notes on the Application of the Arts of Design to Manufacturing Industry in France." Two years later, we emphatically declared that "we wanted an Exposition of British Manufactures in London."

Such a grand and all-comprehensive National Exhibition of British Manufactures as eventually was merged in the International Exhibition of 1861, was first submitted to the public, and earnestly and repeatedly advocated, in the pages of the *Art-Journal*. Mr. S. C. Hall, then as now the editor, endeavoured to obtain from three prominent members of her Majesty's Government at that time in office (Sir George Grey, Lord Carlisle, and

the Right Hon. Thomas Wyse), not only a recognition of the soundness of his views, but also material assistance for carrying them into effect. The great successes that had been achieved in France he urged as weighty evidence in favour of similar industrial gatherings in our own country. The ministers to whom the appeal had been made expressed no unwillingness to encourage the project; but the difficulties which they considered to be connected with its accomplishment appeared to them to be so serious and so many in number, that they gave no sign of any disposition to take the initiative in the matter. Sir George Grey having stated that under no circumstances would the Government contribute any monetary aid, it was submitted by Mr. Hall, in reply,

# THE PARIS UNIVERSAL EXHIBITION.

M. TAHAN, of Paris (the seductive corner of the Rue de la Paix), is a large contributor to the Exhibition of very varied

have selected—in addition to some minor objects—a BENSIEUX and



works: they comprise graceful and beautiful productions of all classes, for the drawing-room and the boudoir, in metals,



inlaid woods—and, in short, all matters upon which "fancy" can be advantageously employed; those on which M. Tahan



mainly rests his reputation, however, are articles of Furniture, in carved woods. These are charmingly wrought. We



a CABINET; the latter being an example of the best achievements of the Firm.

that the only aid desired was an express and authoritative sanction, the free use of a site in one of the parks for a temporary Exhibition building, and the medals which would be awarded as prizes. Lord Carlisle, then Lord Morpeth, declared that in his judgment the time was not yet at hand for making the proposed attempt; and he added, that he entertained grave doubts as to the co-operation of manufacturers. And the Right Hon. Thomas Wyse, conceived that the necessary organisation would prove to be beset with obstacles, almost if not absolutely insurmountable. Under these circumstances, his confidence in his own convictions remaining unshaken, Mr. Hall caused a communication to be made to the Society of Arts, to the effect that it was their duty to make the great national enterprise their own, and to conduct

it to a successful issue; and, it was further added, that the illustrious Prince who was President of the Society ought to be placed at the head of the movement. From "little causes" "great events" frequently are produced. The proposal, when made to the "Good Prince Albert," was favourably received, and from the first it was cordially advocated by his Royal Highness. In his hands also the original project expanded from the range of a National to that of an International Exhibition. The suggestion of a distinguished member of the Society of Arts, the late Mr. Winkworth, that the Exhibition should include the productions, not of our own nation only, but of all nations, at once commended itself to the sagacious and far-seeing mind of the Prince, who discerned the vast advantages that would certainly

# THE ART-JOURNAL CATALOGUE OF

Messrs. Maw & Co., of Brosely, Salop, have

Art, generally from original designs, but some-

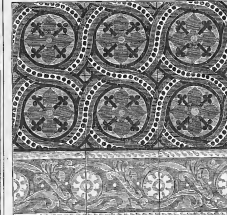
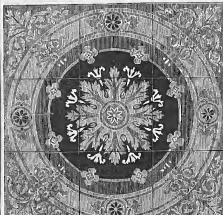
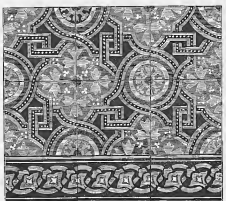
times, and majolica embossed, for wall linings,



obtained Honours in all Exhibitions for "Tins

times copies from time-honoured models that

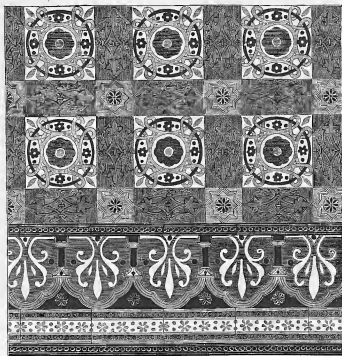
dadoes, fireplace linings, &c. Messrs. Maw



PAVEMENTS," which they manufacture of many

have descended to us from Art-loving ancestors.

have made great and very praiseworthy ex-



kinds—from the plainest to the most elaborate; in all cases, however, they are examples of pure

Thus they exhibit tiles for ordinary uses, encaustic tiles of various colours, "figured," glazed

tions to uphold the character of England in this branch of Art, which they carefully cultivate.

result from an *International Exhibition*.<sup>\*</sup> So the plan was formed and Prince Albert took the lead in carrying it into effect. Working zealously with the Society of Arts, he imparted a most powerful impulse to their operations. His name was a tower of strength; his example an irresistible stimulus. A compact body of strong supporters rallied around him. All difficulties were surmounted, all opponents were overcome, all prejudices were converted into sympathies; and the Great Exhibition of 1851, the first

"International Exhibition," thus became a matter of history. Throughout this period the Schools of Design, founded by the Government at Somerset House in 1837, and subsequently transferred from thence to Marlborough House, on their way to a final settlement at South Kensington, were working with the same general view after their own peculiar fashion. Nor may it be forgotten that the sympathies of the educated portion of the general community were gradually attracted to "Art-manufactures" in preference to Art-less manufactures; and that a far purer taste and a much higher capacity for the appreciation of excellence, both in design and in Art-workmanship, were beginning to prevail. This all-important change for the better did not begin to exhibit any decided evidences of its progress until within a

<sup>\*</sup> Vide Minutes of the Society of Arts, July 26, 1849. That meeting may be described as the first meeting; for although Mr. Scott Russell, then secretary to the society, reported his having been honoured with an audience by his Royal Highness Prince Albert, it was for the formation of a National Exhibition only; until that day nothing had been said as to a project of Internationalism. At the meeting there were present Messrs. Winkfield (in the chair), S. Redgrave, F. Le Neve Foster, — Dickson, and F. W. Shaw.

# THE PARIS UNIVERSAL EXHIBITION.

The CENTRE-PiECE and "ASSIETTES MONTÉES," engraved on this page, form parts of a SILVER DRESSER SERVICE exhibited by the long-established firm of Messrs. HOWELL, JAMES & Co., of London. The Service was presented to Sir BENJAMIN

SAMUEL PHILLIPS, late Lord Mayor of London, as a testimonial of personal regard and respect

from his fellow-citizens of his Ward of Farringdon Within. They represented a sentiment universal in England—produced not alone by cordial and wide-spread hospitality, nor by evidence of social and moral worth, nor by zealous



advocacy of all charities and useful Institutions with an eloquence rarely experienced within the boundaries of London—but by large and gene-

rous sympathy, and high sense of justice, manifested as the first Magistrate of the first City of the World. We have, therefore, more than

ordinary satisfaction in engraving this very graceful and beautiful tribute of esteem and respect to the late Lord Mayor of London.

short period of the memorable era of 1851. Before the approach of that year, Art-manufactures (as we now understand that term) were neither known nor desired. Whenever, by some rare good fortune or happy accident, a manufacturer chanced to produce any objects artistically much better than usual, without knowing or even suspecting that they were better, by the public such productions were regarded either as mere accidental deviations from established usage, or perhaps as curious examples of manufacturing eccentricity. While the manufacturers were content to repeat yet again what already they had repeated so often and so long, and while in the introduction of what they considered to be "novelties," they had no higher aim than to copy some French model which had not been copied by them already, the prevailing standard of public taste continued to be lamentably

degraded. At last, however, by purchasers as well as by producers, the truth was discovered; all alike began to perceive how much they had both to unlearn and to learn; and so the promise of a better state of things arose, and by degrees was confirmed. The part that was taken by the *Art-Journal* in arousing and directing public attention to the entire subject of an alliance between Art and Manufactures is shown by our volumes for the years immediately preceding 1851. They may show—the records of our tour to the manufacturing districts especially—what obstacles we had to encounter and provisions to overcome. Then, for the first time, we adopted a phrase we have since used often—endeavouring to show, and to a great extent succeeding in showing, that in reality BEAUTY IS GREATER THAN DEFORMITY; and that in Art, as in all things else, knowledge is a power

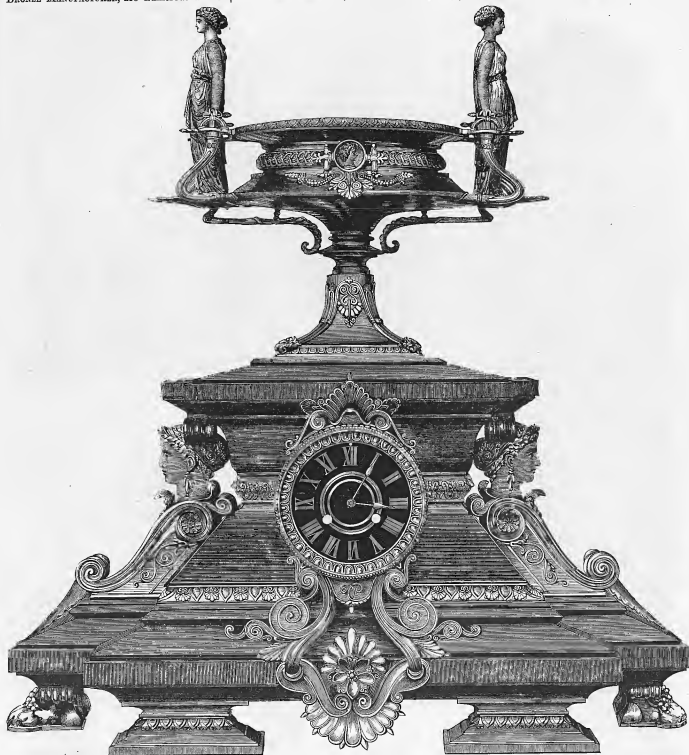


# THE ART-JOURNAL CATALOGUE OF

The contributions of M. HOUDESSIN, Paris, BRONZE MANUFACTURER, are numerous and of

a high order: he sustained a prominent position at the Exhibitions, in Paris and London,

of 1855 and 1862, receiving medals at both. His models are conspicuous for purity of style



in all the varieties of the numerous issues of his *atelier*; they are sometimes entirely original,

and sometimes adaptations. We have selected for engraving a Clock—Greek in character—of

much grace and beauty, and may follow it up by other of his many meritorious productions.

that may always be made profitable. Then, exactly at the right time, when a strong impulse was needed to set forward in the right direction the dawning change in public taste and feeling, there came the famous "International" proposition of the Prince Consort, to be so triumphantly realised under his direction and through his influence. From that time the popularity of Art-manufactures has continued steadily to increase, as the value of the alliance between Art and Manufactures has become better and more thoroughly understood.

The Great Exhibition of 1851 became a landmark, which has fixed and given its distinctive character to a new era in commercial enterprise. It was worthy of so high a destiny. Advisedly and yet boldly taken in hand, from the first the project was carried on to its splendid success with mastery ability and

indomitable energy. The Prince, and the men who supported him, and who worked under him and with him, were well qualified to grapple with all the conditions of the work which they had set themselves to accomplish, and to convert even apparent sources of doubt and difficulty into elements of strength. Their capacity and their resolution were speedily tested by various circumstances of grave importance, which at first sight threatened to be ominous rather of disaster than of triumph. An International Exhibition such as they had proposed was altogether without precedent; nor had any Industrial Exhibition whatever been previously attempted in London on a scale of the first magnitude; on themselves also rested the entire weight and responsibility of their colossal undertaking, without any direct support or aid from the Government. This want of government help the Great Exhibition Commis-

# THE PARIS UNIVERSAL EXHIBITION.

DR. SALVIATI, of Venice, and also of London, enables us to engrave a selection of his repro-

ductions of the more rare and renowned OBJECTS in GLASS, with which the Queen of the Adriatic



ductions of the more rare and renowned OBJECTS in GLASS, with which the Queen of the Adriatic



is curious and beautiful in the one appears again in the other. We engrave also an example of



Dr. Salviati's works in GLASS MOSAIC, of which many now exist in public structures of England.

sioners rightly considered, to imply freedom from official control and interference; and, in like manner, in their estimation a want of exhibition experience served only to confirm the complete independence of their position. Accordingly, in the necessity that thus was imposed on the Commissioners to originate and develop their own course of action, and also to rely on their own resources, they discerned the fundamental principles of success. Their view was a sound and a just one. A clear stage was everything to them. Their sole real danger would arise, not from any insufficiency in their powers, but from whatever might possibly fetter their free independence in employing and applying them. At a later period, again, the apparently formidable difficulty of obtaining a building of sufficient size, and of suitable proportions and

arrangements, within the required time, and without involving any extravagant cost, resolved itself into an impulse which, from a most unexpected quarter, produced a new order of edifice, unprecedented as the Exhibition itself, exactly the right thing in every essential quality, and qualified at once to add a fresh feature and to impart a peculiar attractiveness to the enterprise.

Paxton's design for the Exhibition building was one of those felicitous inspirations that, at rare intervals, flash suddenly into mature existence. Professional architects of ability and experience had worked assiduously at the production of conclusive proofs, that from them no really suitable building was to be expected; and the anxiety of the Commissioners was beginning to show painfully distinct indications of changing into despair,

# THE ART-JOURNAL CATALOGUE OF

M. Fournier, of Paris, ranks among the foremost "Cabinet-makers" of the world; his pro-

ductions are regarded as works of Art-examples of the extreme of merit and value to which

engrave it now. It became the property of Alfred Morrison, Esq., of Fonthill, who lends



sculptured wood can be carried. The leading object in this page is the Enort Canner which

graced the British Exhibition of 1862. We were then unable to do it justice, and therefore



it for exposition as a *chef-d'œuvre* of Art-manu-



furniture in the nineteenth century. The three



Chairs which serve to fill up this page are examples of the ordinary produce of the establishment.

when, in the splendid conservatory he had recently completed for the Duke of Devonshire at Chatsworth, Paxton saw an image which he sketched instantly with the materials that chanced to be ready at hand—pen and ink and a sheet of blotting-paper. The Commissioners were still sitting in grave and perplexed deliberation; the memorable sheet of blotting-paper was placed before them, and it was seen at once that the problem had been solved and the difficulties cleared away. Paxton had made the Exhibition certain by making the building possible.

On the 29th of June, 1849, several gentlemen who were well known to be devoted to the advancement of the Industrial Arts, assembled at Buckingham Palace, and to them the Prince Consort communicated his plan for the formation of a grand collection of

various productions in London in the year 1851, for the purposes of exhibition, competition, comparison, instruction, and encouragement. On that occasion his Royal Highness proposed that all the various contributions should be classified to form these four great groups or divisions—raw materials, manufactures properly so called, machinery and mechanical inventions, and works of sculpture and of the plastic Art under all its modifications. The best comment upon this proposition, which, at the same time, is the most honourable tribute to the sagacity and discernment of the Prince, is the simple statement that in the Exhibition these first suggestions, almost without alteration or addition, were literally carried into effect. A second meeting at the Royal Palace of Osborne followed within a month, to be succeeded in its turn by

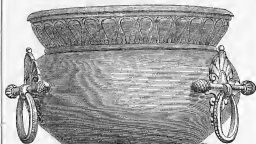
# THE PARIS UNIVERSAL EXHIBITION.

M. LEMAIRE occupies a prominent position among

etc.; sometimes combined with onyx, marbles, or glass. We select five examples—sufficient



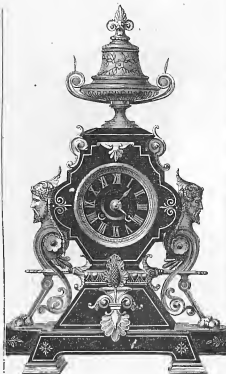
the Bronze manufacturers of Paris—he exhibits



Chandeliers, Candelabra, Clocks, Figures, Groups,



to show the variety of his productions. They are generally admirable in design (the



productions of eminent artists), and of great excellence as specimens of Art-manufacture.

several others. The Society of Arts, in their corporate capacity, took up the enterprise thoroughly in earnest. Visits, signally encouraging in their results, were paid to the manufacturing districts at home; and replies of a corresponding character were received, in answer to inquiries, from the great centres of industrial energy in foreign countries. Important meetings were held under the highest sanction in London, when the most cordial spirit was displayed by the most influential merchants, bankers, and traders of the metropolis. The same sentiments prevailed throughout the provinces, and declared the hearty unanimity of the entire nation. In January, 1850, a Royal Commission was appointed, under the Presidency of the Prince Consort; and, in the July following, letters patent were issued, incorporating the Commissioners, and finally confirming their powers and authority.

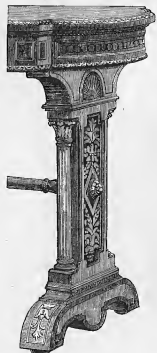
A Guarantee Fund of ample amount meanwhile had been formed; subscriptions flowed in freely; intending exhibitors commenced their preparations; the press worthily fulfilled its proper duty; and thus the Royal Commissioners found that nothing remained for them to accomplish, but—the Exhibition itself.

In due time that was accomplished also; and, when their work was done, the Commissioners were able to appeal to it, with a proud satisfaction, to confirm the anticipation of their President, that “the Exhibition of 1851 would afford a true test of the point of development at which the whole of mankind had then arrived in the great task of industrial improvement, and a new starting-point from which all nations would be able to direct their further exertions.”

With a slight sketch of a few details connected with the Great

# THE ART-JOURNAL CATALOGUE OF

Messrs. TROLLOPE, of London, rank among the foremost of British Cabinet-makers. The principal object on this



page is a Cabinet of ebony, very beautifully carved from a design in the purest taste. We fill the column with



the end of an "OCCASIONAL TABLE" and a portion of an OCTAGON TABLE. In both cases the groundwork is

ebony, but they are inlaid principally with engraved ivory, and are mounted with ornolu. These three



objects honourably and worthily compete with the best productions of the "Ebenistes" of France.

Exhibition of 1861, we shall pass on to glance rapidly at its successors, those other Exhibitions which led the way to the grandest project that has yet been undertaken—the Universal Exposition of Paris, now before us in the present year, 1867.

We shall thus, in accordance with our plan, enable the reader to trace from its commencement the history of each Exhibition. At the exact moment that his presence there was required, Paxton came to the front, and the problem as to the Exhibition Building was promptly solved. In extent about 19 acres, the site chosen for the edifice in Hyde Park was fortunate in every circumstance of position, accessibility, and local attractiveness. The structure itself—in plan an oblong, 1,848 feet in length, and 408 feet in width (563 and 124 French metres), the great central

avenue, or nave, being in height 64 feet (19½ metres). Of iron, glass, and wood, the building materials almost exclusively employed, the quantities were—wrought-iron, 540 tons, and cast-iron 3,500 tons (550,000 and 35,000,000 of French kilogrammes); of glass 900,000 superficial feet, and of wood 600,000. The total area of the ground-floor was 772,784 square feet, and that of the galleries 212,100 in addition. The galleries extended nearly a mile. The total cubic contents of the building were 33 millions of feet, this measurement including the wing which extended from the north side of the main edifice 336 feet, and was 48 feet wide. The first column was fixed on the 26th of September, 1860; and on May-day following the opening ceremonial took place. On the day preceding the opening the Commissioners had received no less a sum than £113,044, arising from public subscriptions

# THE PARIS UNIVERSAL EXHIBITION.

The firm of BARREZAT & Co.,

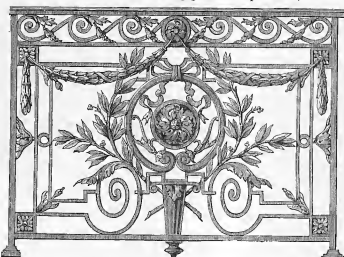
in cast-iron have a renown unequalled in Europe, supply us with a first instalment of their varied and valuable contributions.

They are of all classes and orders, from ordinary street utilities to vases and statues that may decorate the drawing-room and the

describe the suggestive



boudoir. The best artists of France are engaged in their production, while the utmost



Paris, whose issues of works

skill of manipulative labour is manifest in all the productions of the firm. It is needless to examples here engraved.

and various other sources, and including £40,000 for season tickets. The Exhibition continued open above 23 weeks, altogether 144 days, and was closed to the public on the 11th of October, when it was found that the number of visitors had amounted to 6,170,000, averaging 43,536 persons every day; the greatest number of visitors in any one day—it was October the 8th—was 100,700; and of these, at 2 o'clock p.m., not less than 93,000 were present at the same time—by far the largest assemblage of human beings recorded ever to have taken place beneath a single roof. The total sum paid for admissions, including season tickets, was £505,107, which left in the hands of the Commissioners, after the payment of every charge, a surplus of about £120,000. The exhibitors exceeded 17,000, of whom 6,966 were foreigners. There were awarded 170 "Council," or First-

class Medals, and 2,918 "Prize," or Second-class Medals. The cost of the building was £176,030; and it was sold by the contractors, to whom it was surrendered December 1st, 1861, for £70,000 to a company, in whose hands it was transformed into the Crystal Palace.

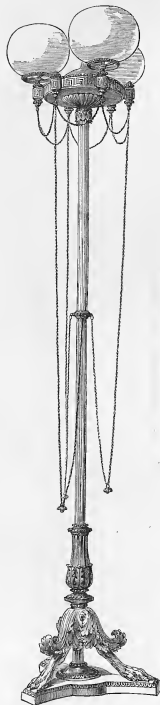
Sculptors alone, of artists of the highest order, had been invited to contribute to this first International Exhibition; its principal contents, consequently, were the various productions of the Industrial Arts, and its chief teaching had almost exclusively to do with those Arts in their practical application. The first great lesson taught by the Exhibition was the infinite importance of its own existence as a teacher. Palpably evident indeed it was, that the comprehensive conception of the Prince Consort had not been realised a single day too soon. The entire Exhibition, as

# THE ART-JOURNAL CATALOGUE OF

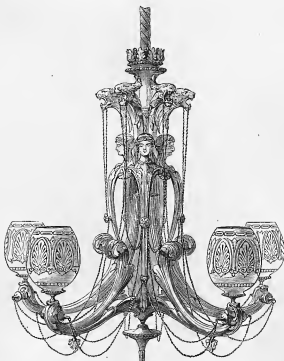
The accompanying illustrations we select as examples of works exhibited by Mr. CHARLES J. PHILLIPS,

town. Mr. Philip generally introduces the "classical" styles of ornament into his productions, but there is no tendency to a slavish adherence

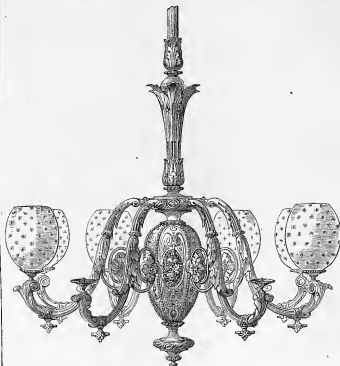
skill and care. The metal used



of Birmingham, one of the leading manufacturers of Gas Fittings of an ornamental character in that



thereto, as our engraved examples will clearly show. They consist



of a TRIPOD STAND, fitted for gas; two GASOLIERS, a HALL LAMP, and a smaller GASOLIER, designed with taste and judgment, and finished with



by this firm is entitled to high



praise for its colour and brilliancy.

with one voice of overwhelming impressiveness, demonstrated the extraordinary fact that the great mass of producers throughout the world then were profoundly ignorant of the true character and value of Art, and of the relation which Art is competent to bear, and is ever ready and desirous to bear, to Manufacture. How much manufacturers had to learn, and of what infinite importance it was to them, as a prelude to their seeking to be taught, that they should be brought clearly to comprehend in what urgent need of instruction they were standing—the teaching of the Exhibition on these points was clear and conclusive. Being International also, the Exhibition enabled exhibitors of all nations to observe that this teaching was of universal application—needed by all, and necessary to be sought by all. Nothing could be

more remarkable than the equality of the multifarious and numberless collections in their relation (or in their want of relation) to Art, with the exception of the French contributions, in which were apparent the influences for good that their National Expositions had exercised. But yet, for the most part, the testimony of the French exhibitors served rather to show that they had been diligently trained in a degenerate school of Art, than to illustrate even elementary training in a noble one. Evidence of aspirations after better things here and there were honourably conspicuous in the midst of conclusive proofs that the Louis Quinze style, with all its dextrous generalising glitter, was in the ascendant in France. Throughout the rest of Europe, either French influence was clearly visible, or it was equally certain

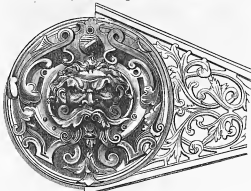


# THE PARIS UNIVERSAL EXHIBITION.

M.M. CORNÉLON, of Paris, contribute many works principally, of silver and of bronze "silvered," and they are, for the most part, true examples



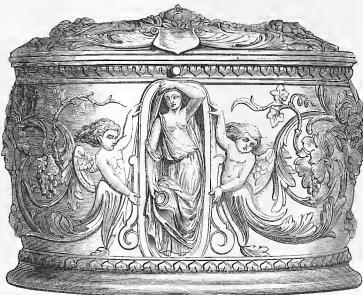
of rare merit, manifesting considerable skill in manu-



facture and excellence in design. Their productions are,



of Art, comprising many varieties. We select an "ARGENTE" and a SHEILD, a WAIST-BUCKLE,



and a COFFIN in the Renaissance style, as sufficient to illustrate their several productions.

that a general ignorance of French Art implied a general ignorance of all Art. Most painfully evident was that prevailing want of knowledge, which tells but too plainly of the absence of research and study. Vain, indeed, was the search for vigorous and characteristic expressions of any style of Art (in the Louis Quinze vigour would be a contradiction and an impossibility), clearly defined and thoroughly understood in both principles and practice; and vain also was the desire to discover that originality of design or treatment, which is the offspring of independent thought. Copying was the law of the whole community of producers—copying undisciplined and self-complacent, which, without aiming at any mental effort of its own, was content to reproduce (probably for the thousandth time) works that expressed the

thoughts of other men. It would be but scant justice to the Exhibition Building of 1831, to affirm that *in itself* it embodied more true originality of both conception and execution, than it contained beneath the spacious covering of its wide-spread roofs.

In the midst of all this deplorable substitution of thoughtless copying for thoughtful designing, on every side throughout the whole of the vast and infinitely varied collections were shown the most striking manifestations of consummate skill and dexterity of workmanship. Nothing more was to be desired in strength, delicacy, and facile freedom of hand. Perfect execution was the rule—a rule maintained with exceptions that were "few and far between." This grand display of physical ability, admirable and most cheering in itself, by the force of contrast served to bring

# THE ART-JOURNAL CATALOGUE OF

M. M. MARON FRERES & Co., of Paris, hold foremost rank among the most renowned manufacturers of FURNITURE, especially of that which

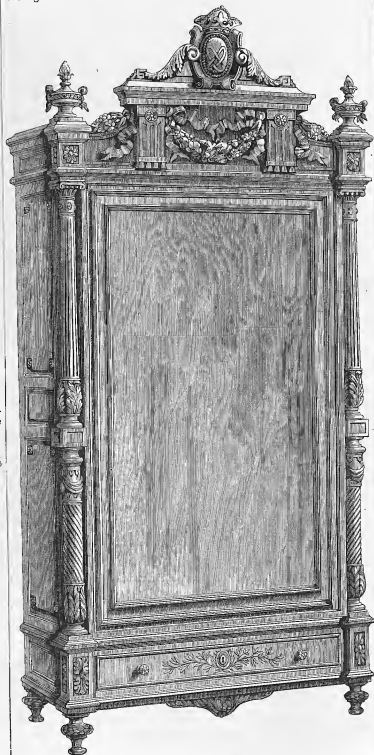
for the Exhibition: engravings of these we may hereafter introduce into this Catalogue. The CABBINETS of ebony and the TABLE were executed for Prince



is designed by artists, and carved by the hands of skilful and experienced artisans. Examples of their works are contained in all the



more exalted and refined mansions of Europe. The productions of the establishment engraved on this page have not been executed specially



Demidoff; and the CHAIR was a commission from the Comte de Paris. They are examples of good workmanship, carved with judgment, taste, and skill.

out into more salient relief the latent, listless, and prostrate condition of the intellectual powers. The subordinate quality of hand-power thus was shown, not only to have usurped an unbecoming supremacy over the nobler quality of mind-power, but actually to have occupied its place, and to have worked without it. It would have been bad and mischievous enough to have reversed that rightful order, in which the mind has the mastery and commands and guides the hand; but here the independent governing element was suppressed altogether, and in its stead such a parody of it was accepted as would enable the most accomplished of workers to follow foreign guidance, and to obey long extinct authority.

This state of things was sufficiently strange, but it was by far less strange than lamentable. Most fortunate, therefore, and

most opportune was the appearance of an Industrial Exhibition competent to demonstrate these truths, and so constituted that all nations took a part in the demonstration, and simultaneously became cognisant of its results. In thus having been made conscious of their shortcomings, men actually took the first decisive step in advance towards improvement. Time would be required to enable them to prosecute the onward movement. In such a matter as this, however, the first step would be certain in due time to be followed up in earnest.

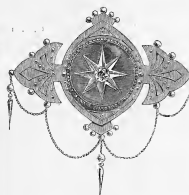
The "International" character of the Great Exhibition of 1851 was first very consistently exemplified in an invitation addressed, by public advertisement, by the Royal Commissioners, to artists of all countries to compete for three prizes of £100, which were offered for designs for the reverses of the three Medals

# THE PARIS UNIVERSAL EXHIBITION.

The Exhibition contains the contributions of only one of the many JEWELLERS of



Birmingham; that is to be regretted: for of late years, singular progress has been



made in the application of pure Art to the costly produce of the great capital of the



metal country; inasmuch that jewels now

manufactured in Birmingham compete with those of



London. Of the works of Messrs. W. and J. RANDEL we



engrave several examples of great merit, both in design



and execution. The designs are in all cases, we believe,



of the old prejudice yet remains against its Art-productions, these examples will go very far to remove it.

supplied by Mr. J. J. ALLEN, the principal artist of the establishment. The styles are



varied: adapted, in several instances, from Greek and Etruscan forms; others are richly



"decked" with precious gems, and original in treatment. Messrs. Randel's Case will



confer honour on Birmingham; and if any

that would be awarded to exhibitors. It was required that these designs should be illustrative of the objects of the Exhibition; and three other prizes of £50 each were offered for the three best designs that might not be accepted. One hundred and twenty-nine designs were produced, and exhibited; and from them the required three were selected, the artists severally being M. Bardonnel, of Paris, Mr. Leonard C. Wyon, and Mr. G. G. Adams, both of London. The second premiums of £50 each were awarded to Mr. John Hancock, to M. Wenier, and to M. Gayraud. This first "International" distribution of prizes, in anticipation of the Great "International" Exhibition, was eminently satisfactory; and it augured well for the good faith with which the competing exhibitors in the great gathering of All Nations

would have their comparative merits justly estimated and fairly acknowledged.

The *Art-Journal* described and discussed the "Great Exhibition of 1851" fully, faithfully, and fearlessly also. And, when the 11th day of October of that year had come and had passed away, and when with it the Exhibition had been brought to its triumphant close, and its Collections had been dispersed, in its ILLUSTRATED CATALOGUE (like the Exhibition, the first work of its kind that had ever been attempted) this Journal had in readiness a permanent memorial of the wonderful enterprise. As time has since passed on also, the best energies of the *Art-Journal* have constantly been devoted to the progressive development of all that was taught by the first International Exhibition.

# THE ART-JOURNAL CATALOGUE OF

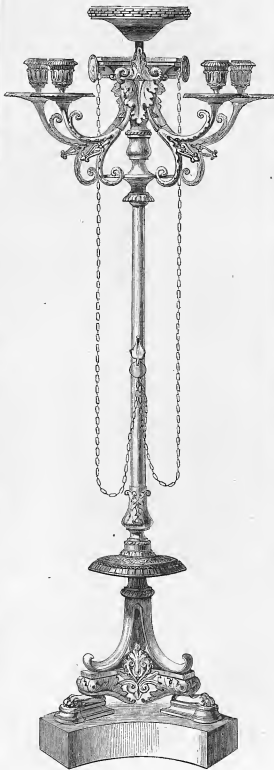
MM. SCHLOSSMACHER & Co., Paris,

dollars, Candelabra, &c.; mainly, however, they exert their resources to obtain superiority in the production of LAMPS

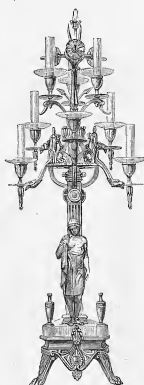
engrave have been selected from a large and



are among the best of its many



for the table. They are designed, both as to form and ornamentation, by accomplished artists of France. Those we



varied collection—all of great merit. Of their



manufacturers of Lamps, Chan-



Lamps for gas we shall hereafter give examples.

The year 1853 witnessed two other Industrial Exhibitions, held in two very different and widely separated capital cities of Europe—Constantinople and Dublin. Both in some degree were based on the general principles of their great predecessor of two years earlier, but both were planned on a comparatively small scale. No very important results were produced by either of these efforts. Great interest was excited by the Oriental display; and it is highly probable that it may have left salutary impressions amongst the races, whose peculiar productions were honourably represented in its collections. Projected and carried into effect by private munificence, the Dublin Exhibition of 1853 failed to realise the

patriotic purpose, so ardently desired by Mr. Dargan, of giving a fresh impulse to the Industrial Arts and the native Manufactures of Ireland. The failure arose mainly from the singular circumstance that the prevailing character of the Exhibition was too high. Excellent in itself, it was altogether unsuited for its purpose. It was not adapted to instruct and qualified to improve Ireland, because it was not, what the French Expositions always had been—national; and it could not arouse Irish sympathies and stimulate Irish industries, because it neither participated in the one nor represented the other.

In the next year, 1854, the experiment of a species of Great

# THE PARIS UNIVERSAL EXHIBITION.

M. LENOIR, of Paris, ranks among its best manufac-

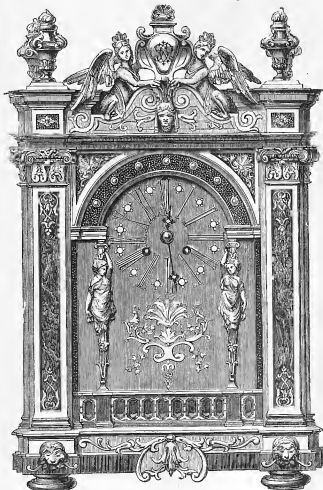
ture of BRONZES; his productions are for the most part careful and scholastic studies of Art. They are of all classes—those for use and those for ornament,



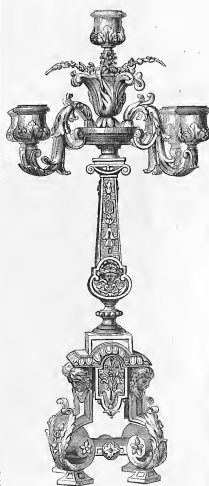
tures of BRONZES; his productions are for the most



or in which there is a combination of both. We engrave four of them— latter being a work of great beauty, in which



a CANDELABRUM, a LAMP and STAND, an INKSTAND, and a CLOCK; the



the several parts are in perfect harmony.

Exhibition was tried at New York. This project, which was more of a joint-stock speculation than a national enterprise, was unsuccessful, from causes widely different from those that had acted unfavourably in Ireland in the previous year. Excessive intrinsic excellencies were amongst the last imputations that could justly have been laid to the charge of the American experimental Exhibition. Without entering any further into particulars, it is enough to say that the attempt of 1854 left the great nation of the West to produce, in time to come, the first peaceful triumph of the Industrial Arts, whether it may prove to be exclusively and yet comprehensively "National" or universally "International," that will be worthy to be identified with the United States.

In our pages all these Exhibitions are described and illustrated.

The Great Exhibition of 1851 included productions of one only of the Fine Arts—Architecture, Painting, and Engraving were not invited to appear. Naturally and rightly desirous that their acceptance of the "International" system should be distinguished by some fresh condition of excellence untried in London, the French assigned to the three unrepresented Arts places of honour in the Exposition which they decided to hold at Paris in 1855. The interval between 1851 and 1855 was not of sufficient extent to justify so speedy a repetition of an universal appeal. The teachings of 1851 had not had time to accomplish more than their first effects. The startling disclosures, indeed, made by the Exhibition of that year concerning the true state of the Industrial Arts of the world, had produced an agitation too profound to permit men

# THE ART-JOURNAL CATALOGUE OF

The contributions of Messrs. PHILLIPS Brothers, eminent Jewellers of London, are numerous and of rare excellence, fully upholding the high



reputation they have obtained as Art-manufacturers of matured knowledge and pure taste. Brooches, reproductions of Etruscan Art. We the Queen to persons who have "saved life at



This page contains examples of their works: two BRACELETS, one of which is a modification



engrave also the "ALBERT MEDAL," in gold.



set." These examples form but a small portion



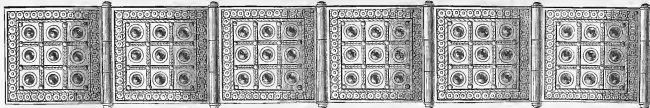
of an Etruscan model; two PENDANTS, enamelled and enriched with precious stones; and three



bronze, and enamel, distributed by her Majesty



of the contributions of Messrs Phillips; others



will be engraved in due course; they will be varied by productions not absolutely jewels, but such works as were "glories" of old goldsmiths.

readily to settle down to a system of study and training; in fact, the right and desirable system had first to be sought for and investigated, and then to be approved and brought into operation. Again; the French themselves, experienced as they were in whatever of profitable instruction their own national competitions had been able to impart, on many points had such a start of the rest of the world as must necessarily place the exhibitors of other nations in an anomalous position. To display in a public competition typical examples of their powers, very shortly after they have made an unexpected discovery of their weakness, is a species of spontaneous humiliation from which the bravest of men may shrink without dishonour. And this was precisely the condition of the greater part of the industrial world, when it would be necessary to enter upon preparation for the French Exposition of

1855. The announcement of that undertaking, however, was sent forth; the assemblage of works for competitive exhibition was to be, not "National," as the gatherings at Paris had been in time past, but "Universal." The Fine Arts and the Industrial Arts were all summoned to meet in one magnificent, friendly conclave. The invitation, thus freely given, was frankly if not cordially accepted, and the Exposition of 1855 became a grand fact. The Emperor Napoleon III. and the Empress presided at the opening ceremony on the 15th of May. Amongst the visitors, in the August following, were Queen Victoria and the Prince Consort of England; it was the first visit of an English sovereign to Paris since our Henry V. passed his Christmas there in 1422: and, on the 15th of November the Exposition closed.

It had been partially successful. A complete success was not

# THE PARIS UNIVERSAL EXHIBITION.

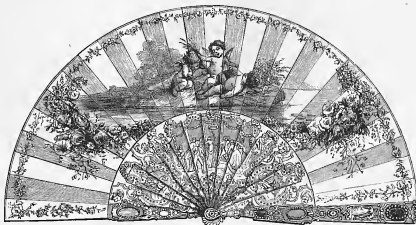
M.M. DUTELLENOT,  
of Paris and London,

established renown. Their reputation has been obtained not only by the grace and beauty of designs,

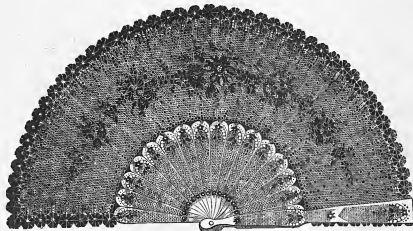
in all the Exhibitions of the century



but by the excellence of materials employed; and especially the exquisite carving, in mother-of-pearl,



ivory, ebony and other woods by which many of them are ornamented; advancing high claims, indeed



as manufacturers of  
FANS, sustain a long-

to be recognised as works of Art, either of the painter or the sculptor. The firm has secured "Honours"

at which its works  
have been shown.

possible in the face of the many causes which combined to prevent it. Regarded from a French point of view, for France this Exposition achieved an almost unalloyed triumph in what the French might fairly consider the triumphant superiority of their national productions. They had set out on this competition with a good lead; and they, if any, were the people to avail themselves of such an advantage and to turn it to a good account. We, on the other hand, had to content ourselves with encouragement rather than congratulation. We should have preferred a greatly prolonged preparation before we appeared on any field of friendly rivalry. But the call came to us, and we replied to it as we best might. And we returned from Paris in 1855, bringing with us to England the best possible encouragement for future exertions, in the assurance that we were applying aright what 1851 had taught us.

The state of the manufactures of the world had been demonstrated in 1851; the mastery execution and the disastrous reproducing had been brought into the full light of day. In 1855 a corresponding revelation was made of the positive and also of the relative condition of Art in Europe. An entirely new course of teaching was thus initiated. Artists of various countries were enabled and induced to understand one another far better than before. Unobserved faults and unexpected excellencies were alike detected, and made serviceable for the general good. A noble emulation, the worthy expression of mutual respect and esteem, was excited under fresh conditions in the loftiest departments of intellectual exertion. And Criticism—inseparable from Art as the shadow from the substance, and necessary to the healthy growth of Art as is the sunlight in the natural world—



# THE ART-JOURNAL CATALOGUE OF

MESSRS. GOODE, of London, exhibit



a variety of first-class examples of



BRITISH PORCELAIN. The leading



objects on this page are parts of a

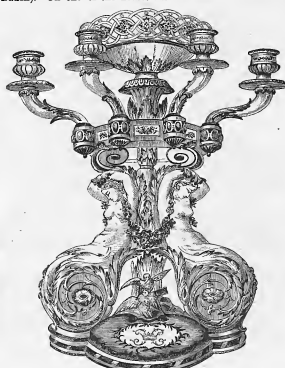


DESSERT-SERVICE (turquoise and gold)

made for the Duchess of Hamilton (who is also Princess of



Baden). On one of the Plates will be observed the arms of



the Duchess. The CHANDELIER is of porcelain, a pure white,

graceful in form and harmonious in com-



position—peculiarly suited for a boudoir. It is a "novelty" in Ceramic Art. The



other articles we engrave are selections from the attractive "show" of Messrs. Goode,



which cannot fail to claim marked attention, even in the midst of many great com-



petitors of France, Germany, and England.

from the Paris Exposition of 1855 would have discovered (had that important truth been before unknown), that while its province is assiduously to teach, its duty is continually to learn. In those International Collections, Criticism would encounter suggestions, which would prompt it to turn its glance inwards, in order to search the depth and to explore the range of its own powers.

The copious notices of the first of the second series of Great Exhibitions held in Paris, which have appeared in the *Art-Journal*, accompanied with a numerous and characteristic collection of engraved examples, render detailed remarks unnecessary. Still, for the purpose of facilitating a comparison with the corresponding results of the competition of the present year, we subjoin some statistics relative to the award of prize medals at Paris in 1855.

First, in the Department of the Fine Arts, including Painting, Sculpture, Architecture, and Engraving; the total number of competing artists was 2,186, who exhibited 5,078 works, and amongst them 461 honours were awarded. Of all the artists, nearly one-half were Frenchmen, and by them more than one-half of the works were exhibited, and more than one-half of the honours were borne away. The actual numbers were,—French artists, 1,068; their works, 2,730; and their honours, 289. The exhibiting artists from Great Britain were 295; their works, 785; and their honours, 63. The three countries which contributed next in numerical order, were Belgium, Austria, and Prussia; the numbers of their exhibiting artists severally were,—143, 110, and 109; their works, 274, 215, and 227; and their honours, 31, 13,

# THE PARIS UNIVERSAL EXHIBITION.

We engrave on this page five of many PICTURE-FRAMES made and contributed by Mr. CHARLES ROWLEY, Carver and Gilder of Manchester.



They show how admirably Art may be thus applied, substituting what is excellent for that which is poor and common—making the subordinate



aids of a picture teachers as well as the paintings they enclose. In order to achieve that object, Mr. Rowley has invoked the assistance of true



artists; these frames are from the designs of Mr. MUCKLEY (head-master of the Manchester School), Mr. HARRY ROGERS, and Mr. J. WHITEHEAD.



The carving is sharp and accurate, and the gilding remarkably brilliant and pure. It is to the honour of Manchester (where British Art



has found its most liberal patrons), that in the comparatively minor accessories of Art the best efforts of London frame-makers have been surpassed.

and 20. Thus, 43 honours were distributed amongst 441 artists from all other countries, who exhibited 847 works.

In the productions of the Industrial Arts and in Miscellaneous Manufactures, four ranks or orders of merit were distinguished by the same number of different medals—"Gold Grand Medals of Honour," "Gold Medals of Honour," "Silver," and "Bronze Medals." The exhibitors of France 9,790 in number, and to them were awarded medals of the four classes as follows.—1st Class, 65; 2nd Class, 137; 3rd Class, 322; and 4th Class, 2,098. In the same classes the following awards were severally made.—Great Britain, 1,568 exhibitors; medals, 17, 32, 282, and 329; Austria, 1,362 exhibitors; medals, 15, 15, 202, and 309; Prussia, 1,133 exhibitors; medals, 5, 3, 130, and 230; Belgium, 740 exhibitors; medals, 7, 7, 106, and 147. To four other groups of exhibitors in

the same department, the awards were,—Sweden and Norway, 600 exhibitors; medals, 1, 1, 31, and 60; Spain, 550 exhibitors; medals, 0, 1, 27, and 54; Switzerland, 454 exhibitors; medals, 0, 10, 61, and 91; and the United States of America, 140 exhibitors; medals, 2, 3, 13, and 24.

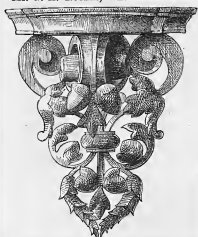
The possible fresh conditions which might determine the distinguishing characteristics of a Great Exhibition were not exhausted by the French, when in 1855 they brought together at Paris collections of the productions of the Fine Arts and the Industrial Arts, and combined them to form a single grand display. All those collections, like the collections in the London Exhibition of 1851, belonged to our own era. They exemplified the *status* of the Arts and Industries of the time then present, when the collections themselves were formed, examined, and criticised. If there were

# THE ART-JOURNAL CATALOGUE OF

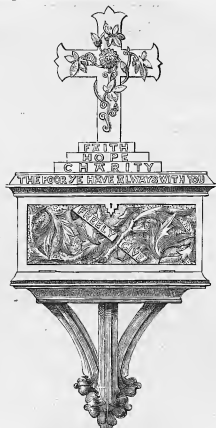
Mr. G. A. Rogers, who has succeeded

charming works in Carved Wood; they are in great

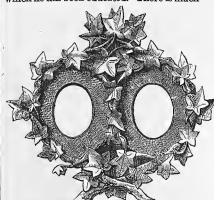
which he has been educated. There is much



his venerable father, W. G. Rogers (whose



variety, for useful as well as ornamental purposes: these we engrave are chiefly BRACKETS and PICTURE-FRAMES. They are designed as well as carved by Mr. Rogers, and



of the pure feeling of the father in the pro-



works have been famous during the last



half century), exhibits a case of very

show, in all instances, the influence of the good school in



ductions of the son; the same longing for



excellence, with earnest desire to achieve it.

any reminiscences of earlier times in those collections, they served simply to declare that living producers were not so forgetful of their predecessors as to be unwilling to trust implicitly to some of them, and to imitate and reproduce their works, and then to consider and to call them their own. What Art and Industry had ever done, apart or in alliance, in past ages, or whether in those ages Art and Industry ever had worked together, or their happy fellowship ever had severed—these and all such like considerations were left untouched by Great Exhibitions until after the year 1856. It was not very probable that what the olden time had to say on its own behalf, and for our sakes also, would much longer remain neglected and unheard. And the olden time was invited to speak, and spoke at Manchester in courtly phrase significantly, un-

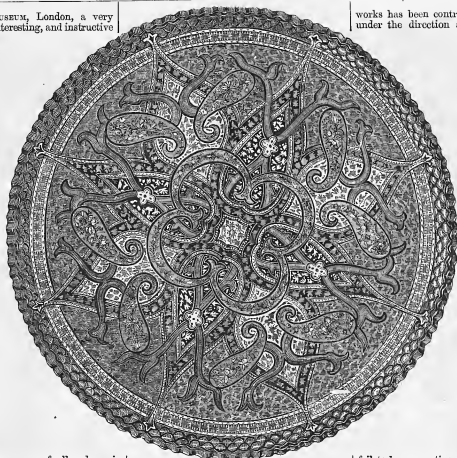
servedly, and thoroughly to the purpose, in the year 1857, in what was happily enough entitled an "ART-TREASURES EXHIBITION." An Exhibition bearing such a title must take very high ground and assume the loftiest dignity. Possibly, a rigid criticism might question upon some points the exact propriety of the style and title so assumed, but certainly such an Exhibition could need no explanation of its aim and general character. It could be composed only of works of high Art, noble in themselves, and of the more perfect and precious achievements of Art when working hand in hand with manufacture.

The "Art-Treasures Exhibition" of 1857 ably vindicated its right to bear its own magnificent title. It was, indeed, the marvellous realisation of a scheme, which could have been projected

# THE PARIS UNIVERSAL EXHIBITION.

From the **INDIAN MUSEUM**, London, a very large supply of rare, interesting, and instructive

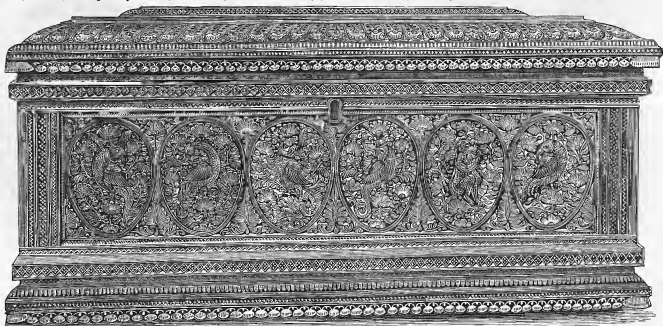
works has been contributed to the Exhibition, under the direction and arrangement of Dr.



**FORBES WATSON.** They are of all orders—in metal, in wood, and especially in textile fabric—

derived from every part of India; they cannot

fail to be suggestive, and, therefore, practically useful to several classes of manufacturers. We



engrave two of them—a Box, in sandal wood, from Mysore, delicately and beautifully carved; and a small SALVER, enamelled, from Delhi.

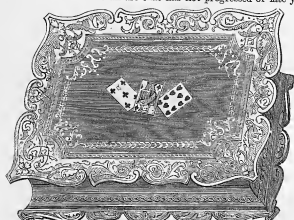
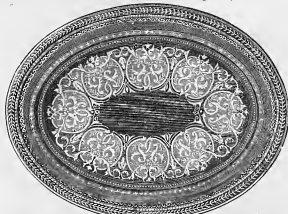
only by as marvellous an enthusiasm. The amazing extent, variety, and completeness of the collections exhibited, and their inestimable preciousness, showed how rich England is in genuine treasures of Art, and how justly she may be proud of the liberality of those who would lend them with generous confidence for public exhibition. Without being exclusively devoted to early works, by far the greater part of this Exhibition was provided from the Art-treasury of the past. A few works, and a few only, of a very high order of Art were admitted from the studios of living artists, or were selected from the bequests of their immediate predecessors to the artistic wealth of the nation. Everything engravings, goldsmith's work, gems, jewellery, enamels, metal-work of every kind, ivory carvings, all the varied

expressions of ceramic Art, glass, textile fabrics, armour, miscellaneous decorative objects,—all had been produced long ago,—all had become recognised as "treasures of Art,"—all were *antiquities*, rather than *specimens*. In but one circumstance of moment did this remarkable display fall short of complete success; it took place at Manchester, whereas it ought to have taken place in London. The right thing—it was in the wrong place. An "Art-Treasures Exhibition" had strangely drifted away from the proper scene for its full triumph, when it established itself in that great centre of modern manufactures without Art—Manchester. This misplacing of the "Art-Treasures Exhibition," which had been ineffectual to check the bringing together such collections as could have surprised none so much as the very

# THE ART-JOURNAL CATALOGUE OF

Mr. JOHN BENTHIDGE, of Birmingham, has long held, and continues to

IN PAPER-MACHÉ. It is an art that has not progressed of late years;



maintain, the highest position in England as a manufacturer of Works but, we believe, there has not been at any time a production so altogether



excellent as the Piano we engrave. Mr. Bat-

tridge has introduced into several of his works a judicious use of aluminium. We engrave also a

CARD-BOX and a small TRAY, of excellent design.

persons who devised the scheme, and made the appeal that brought them, proved fatal to the production by the exhibition of any results in a degree worthy of itself. All, in fact, that was accomplished in the way of result may be thus briefly summed up:—the contents of the Art-treasures of England were made known; the noble-hearted and confiding munificence of their possessors was proved; the surpassing excellencies of early works of Art, their comprehensive range, and their possession of infinitely varied powers of precious teaching, were fully revealed; the union of Art with Manufacture was shown to be a privilege of the one, and a necessity for the other, and its felicitous and mutually advantageous effects were exemplified in thousands of admirable

Art-manufactures. But, in the absence of any other practically beneficial memorials of its having existed, thus such as observant and thoughtful visitors may have constructed independently for themselves, the "Manchester Art-Treasures Exhibition" has left it permanently on record that, after a while, there must be an "Art-Treasures Exhibition," under masterly administrative direction, in London.

Indirectly, the Manchester Exhibition has done eminently valuable service. It attracted attention, with an impressive emphasis before unknown, to the character, the capabilities, and the achievements of early Art; and it convinced us that in these our days, signally distinguished as they are by the splendid

# THE PARIS UNIVERSAL EXHIBITION.

Messrs. J. DREYER and SONS, of London, have established renown as manufacturers of GLASS CHANDELIERS, especially such as are

labrum." Our space will not permit description. It is a pro-

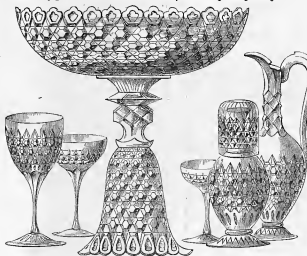
duction that may be lauded not only for its magnitude,



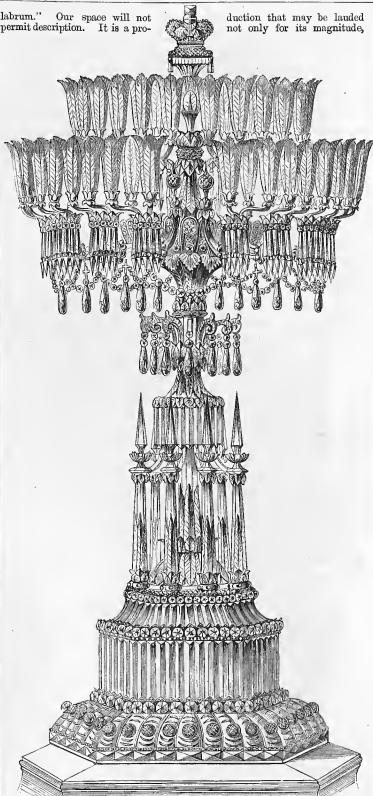
of large size, and intended for public buildings. Not only in England, but in various parts of Europe, in Asia, and in America, they have supplied "light" to many huge edifices, where their



peculiar facilities and immense resources have been exerted with the most beneficial effects. This column contains some of the ordinary productions of their trade, but the principal object on the



page is a CANDELABRUM, 18 feet high, for forty-eight lights, made for the Exhibition: it is named "the Crystal Jewelled Cand-



but for the amazing labour it has received, with the best results.

triumphs of Science, and also by a commensurate advance in general knowledge, our manufactures must continue to be distinguished by a lamentable and disgraceful inferiority, until, in the highest sense of that term, we shall have taught them to become Art-manufactures. Again: the example so honourably set by the contributors to the Exhibition at Manchester, has induced the possessors of Art-treasures of all kinds to open their cabinets for the purpose of forming small loan exhibitions—collections, that is, of rare and precious works, lent for public exhibition, and consequently made available as instructors of the highest authority and influence for the general good. It is impossible to form too high an estimate of the importance and excellence of these "Loan Exhibitions," which now are periodically held at the South Kensington Museum, under the direction of the

officers of that most valuable National Institution. The possessors of "Art-treasures," having thus learned to regard themselves as treasures for the benefit of the highest industries of their own times, have invested even the most precious gems of early Art with a fresh value and a new interest. And, on the other hand, the treasure-cabinets of the wealthy, instead of being regarded with envious regret, as barriers hopeless to be passed by students and workers, have become storehouses, no less generous than secure, for preserving the heir-looms of Art, that they may give instruction to those who would learn from them.

Archæology, under the practical influence of the "Art-Treasures Exhibition," has vindicated more fully than before its claim for universal popularity. Always the most faithful handmaid of History, Archæology now is the most efficient ally of living Art.

# THE ART-JOURNAL CATALOGUE OF

Messrs. LOUIS and SIBERUS LÖVÉN-



son, of Berlin, and JACOB, of Lon-

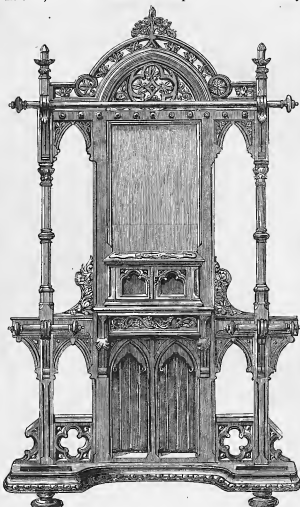


don, extensive manufacturers of



works in CARVED WOOD, supply us

with materials for this page. Their productions are infinitely varied, for use and ornament, or both combined; the works of skillful artists in all cases, and often admirable examples of truth and beauty in



design. The Tazza affords evidence of what this firm can achieve in the higher objects of Art; while our other selections are proofs of the



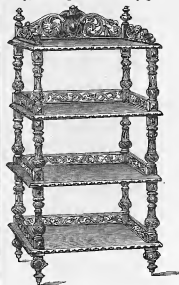
grace and elegance they introduce into the more ordinary furniture of domestic life. These are generally of oak, firmly made, so as to stand "wear and tear." The firm produces such works in enormous



numbers; they are consequently not



costly, although undoubtedly good.



Now that the early Arts have been discovered to be the most accomplished and able of guides for the producers of the Art-manufactures of to-day, the systematic search for the relics of every early Art, the careful preservation and the publication of equally careful descriptions and illustrations of them, can no longer be attributed to an eccentric admiration for what is both curious and old, or even to a more intellectual interest in what is illustrative of the past. We now know that works of early Art possess the greatest present value and utility, and consequently we have ceased to regard them simply as "objects of antiquarian curiosity." We entitle, and esteem them to be, "Art-treasures," not because they were produced long ago, but rather because of the example they set forth, and the lessons they convey.

No attempt was made by the authorities, who alone in any degree could have succeeded had they attempted, to produce a complete descriptive catalogue of the Manchester Exhibition; and it is obvious that the production of even a partially illustrated catalogue (and more particularly by those who were not authorities) was absolutely impossible. Without illustrations, and therefore not in accordance with its customary practice, the *Art-Journal* gave a faithful general description of the "Art-Treasures Exhibition," pointed out its intrinsic excellencies and its defective administration, and demonstrated the infinite importance of what it would serve rather indirectly to accomplish than directly to achieve. Without now attempting to discuss the circumstances which deprived the Manchester "Art-Treasures Exhibition" of



# THE PARIS UNIVERSAL EXHIBITION.

It was to be expected that the IMPERIAL MANU-

that the productions of the famous establishment are unrivalled as examples of pure Art. We



FACTORY OF SHIVES would put forth its utmost strength



in this competition of All Nations, and it is certain



give four of them, two Vases, opposite in character, a JARDINIERE, and a BON-HOMME VERMOREL.



its only really appropriate memorial—a complete and masterly catalogue, accompanied with at least a well-selected series of choice illustrations, it is impossible here to pass over without notice the extraordinary value that such a catalogue would have possessed had it been produced as it ought to have been. A catalogue such as this, treating of such works and such collections as were brought together at Manchester, would have been a “*hand-book of suggestive authorities*” of the highest rank; it would have recorded both the true character of vast numbers of early examples of Art-manufacture, and also where they are preserved; and more than this, it might have passed from direct description to

critical comparison, and have grouped together works of the same class, which would leave Manchester to return some to one collector’s cabinet and others to very different Art-treasures.

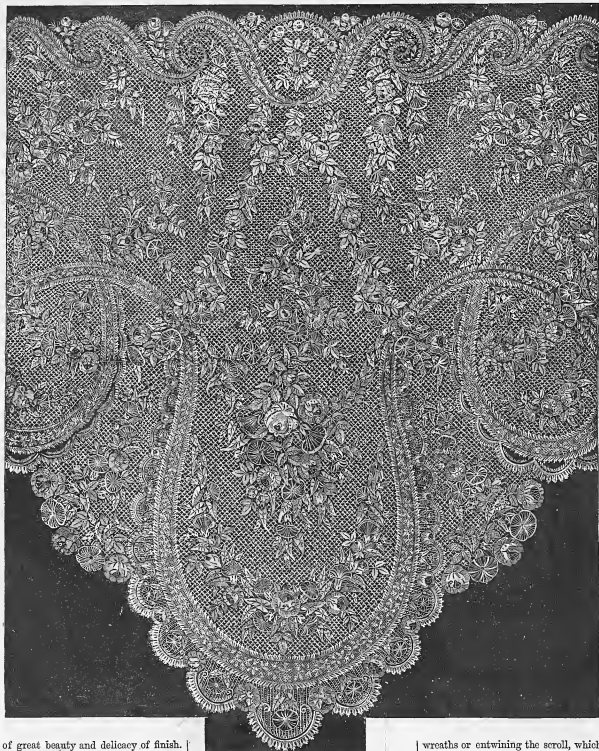
Most unhappily, when the Exhibition was formed, and the work might have been produced, without any serious difficulty and with a certainty of success, the local authorities proved altogether unequal to the duties that grew out of their official position; they were blind to the real importance of their own success; and, accordingly, the idea never occurred to them, that upon them devolved the noble task of *applying* their magnificent Exhibition to the great and beneficent purposes that it was pre-eminently

# THE ART-JOURNAL CATALOGUE OF

Mrs. TREADWELL, of Exeter, has established a position among the best makers of Burrett Lace.

Her productions have indeed increased the estimation in which the lace of Devonshire has

long been held. The principal work she exhibits, and of which we give an engraving, is a



SHAWL, of great beauty and delicacy of finish. The pattern—designed by an artist of Nottingham, under Mrs. Treadwell's superintendence

—is formed of roses and convolvuli in pendant

wreaths or entwining the scroll, which extends from corner to corner. It is a work of obvious labour, but one that has yielded the best results.

qualified to accomplish. It is scarcely necessary to add that the Manchester authorities were not the people to accept suggestions that might have led them to make good their shortcomings, or sanction the desire of others to undertake and accomplish what they neglected and ignored. And so this splendid opportunity passed away and was lost.

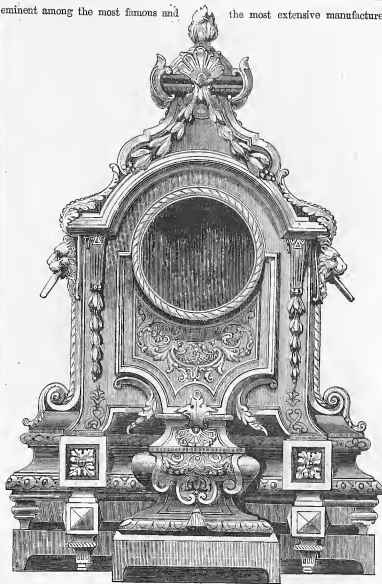
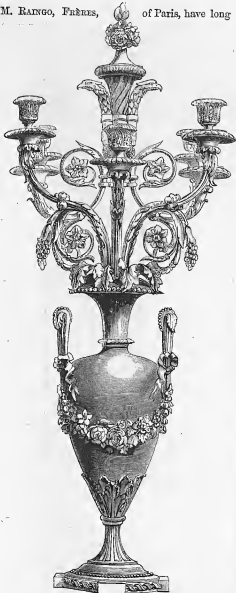
The triumphant issue of the grand experiment of 1851, while it confirmed the soundness of the "international" principle in great Exhibitions, naturally led to the formation of a plan for the systematic establishment of similar displays, to recur periodically after certain intervals. Ten years were held to constitute an interval of sufficient length both to enable each successive Exhibition to mark a distinct era in manufacturing progress, and also to prevent any one Exhibition from absorbing an undue

portion of the time, and thought, and labour of manufacturers; and, on the other hand, it was considered that such an interval would not be so far prolonged as to isolate each Exhibition from its predecessor and successor, or to interrupt the sustained continuity of whatever beneficial influences these Exhibitions might be able to exercise.

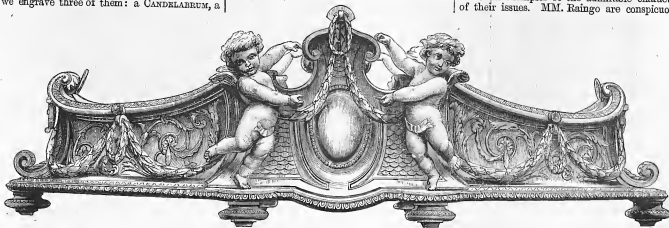
A continental war, sharp, but of short duration, after the manner of 1860, rendered it necessary to fix the second great International Exhibition of London for 1862 instead of 1861; and between those two years, as unexpected as it was sad, there came a national bereavement which inflicted a severe shock upon the preparations for this second Exhibition, and proved signally disastrous to the enterprise itself. The value of the Prince Consort to the first Exhibition of 1851 was indeed most forcibly

# THE PARIS UNIVERSAL EXHIBITION.

MM. BAINGO, FRÈRES, of Paris, have long been eminent among the most famous and the most extensive manufacturers of



WORKS IN BRONZE. In the present number we engrave three of them: a CANDLABRUM, a CLOCK-CASE, and a JANNINIÈRE. These will suffice as examples of the admirable character of their issues. MM. Baingo are conspicuous



for the gilding by which they give brilliancy to the articles they produce. They have had the highest "Honours" in all Exhibitions.

demonstrated by the gravity of the loss occasioned by his absence in 1862. Painful was the contrast between the administration of the Exhibition of 1861, under the presidency of the Prince, and that of 1862, after he had been called away. Nor was this contrast apparent in a less painful degree in the result of the Exhibition, as it was expressed by its financial success; for, while in 1861 an entirely novel enterprise left a clear gain, that of 1862, with all the advantages of precedent and experience, but without the Prince Consort, left no balance whatsoever.

As early as May, 1860, a charter of incorporation was issued by

the Crown to Royal Commissioners, under the presidency of the Prince Consort, defining their duties, and investing them with full powers. A guarantee fund amounting to no less a sum than £451,000, was readily formed; and thus the popularity of the project promptly received the most substantial confirmation by anticipation. The general preparations were conducted in a manner no less encouraging and satisfactory; and the assurances of support and co-operation, both abroad and at home, were unanimous and cordial. The interruption caused by the war in Italy did not extend beyond a single year; and with the return

# THE ART-JOURNAL CATALOGUE OF

The ROYAL PORCELAIN MANUFACTORY AT

productions are among the most valued acquisitions of the connoisseur in Ceramic Art. So will

F.S.A., the Works have issued many examples not only of grace and beauty, but with evidence of



Worcester has been renowned for more



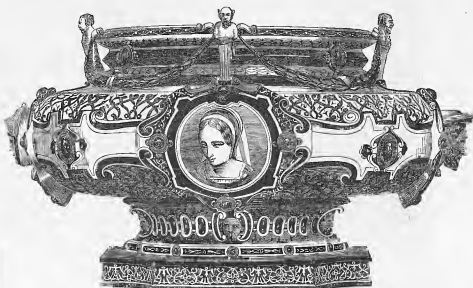
than a century, and some of its earlier



be its later produce, when Time has made it rare. Under the direction of Mr. R. W. BIRNS,



careful study and matured knowledge. The Works at Worcester are not large contributors; but the



five examples we engrave in this page will show that Worcester is worthily represented, although to

but a limited extent. Its few productions have attracted, and deserved, universal admiration.

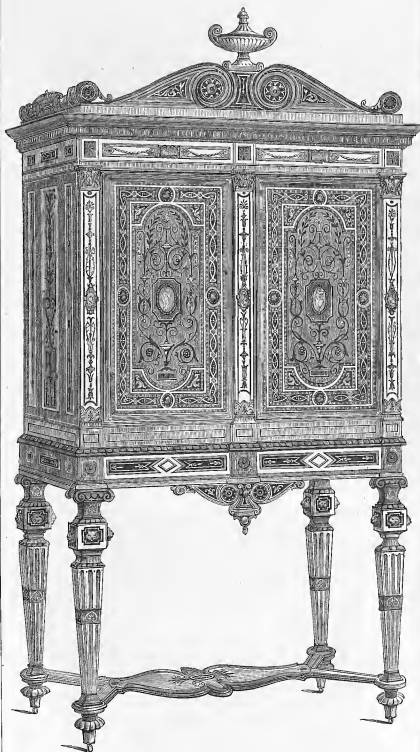
of peace, with the sole exception of the early death of the lamented Prince Consort, all went on with the fairest promise. As before, the grand difficulty to be encountered and overcome by the Commissioners was the Exhibition building; and now this problem involved a fresh element of difficulty, in the requirement of a principal portion of the edifice to be specially adapted for the safe keeping and the effective exhibition of a series of grand collections of pictures and drawings of the highest order of Art, and of the greatest value. The creator of the building of 1851 was still living; but no application was made to Sir Joseph Paxton for his services. Nor was any appeal addressed to the members of the

architectural profession. Instead of either of these courses of action, it pleased the Commissioners, to instruct an officer of the Royal Engineers, Captain Fowke, to erect the required building from a plan and design prepared by him—subject, however, to certain modifications and alterations suggested and ordered to be carried into effect by the Commissioners themselves. How far what was Captain Fowke's real intention in his own plan and design become distorted under the control of the Commissioners probably never will be made publicly known; but thus much is certain—that the building actually erected was generally condemned, and that, ultimately, a vote of Parliament peremptorily

# THE PARIS UNIVERSAL EXHIBITION.

Messrs. CHARRAS, of London, have obtained the highest honours in all Exhibitions; their contributions to that of Paris amply sustain their fame. The CABINET we engrave is

classic rendering of the Cinque-cento Italian. In the upper portion the pilasters are of ivory, inlaid with dark woods, the caps and bases being of or-molu. The door panels are of satinwood, inlaid with coloured woods. Between the



an example of the elegance to be obtained by the use of various coloured woods, both in construction and as marquetry. The style of ornamentation adopted is a rather



panel and frame are margins of ebony inlaid with ivory; the frame being of purple wood, and all the mouldings of or-molu. We engrave also the carved Panel of another Cabinet—a work of great beauty and in the purest taste.

ordered its demolition. It is no less certain also, that Captain Fowke (who, like the Prince Consort, has been called away in the prime of life), a gentleman of no ordinary ability, subsequently produced designs for various public buildings in connection with the Government Department of Science and Art, which designs are powerfully suggestive of a suspicion that whatever was comparatively good in the Exhibition building of 1862 ought to be assigned to Captain Fowke, the "modifications and alterations" of his plans having the credit, such as it is, of much, if not of all, that was positively bad. Without attempting, or even desiring to carry out suggestions and suspicions such as these, we are content to record, first, that unhappily the Exhibition building was erected; and, secondly, that happily it was demolished. So far as the requirements of the Exhibition were concerned, this

building provided sufficiently well for them, its great demerits consisting in its own architectural unworthiness, and in the enormous cost of its erection.

In two grand conditions the Exhibition of 1862 differed from its predecessor of 1851. In the first place, it contained picture-galleries, in which the pictorial and the plastic arts appeared in happy alliance. Pictures, the works of foreign artists, lately had become gradually better known to those who yearly were enabled to visit the London galleries specially devoted to the reception and exhibition of them; still, to vast numbers of the visitors of the Great Exhibition of 1862 foreign collections of pictures, the works of living artists, were altogether novelties; and also, in those same collections several schools of Art for the first time were represented in any English exhibition. Thus was the

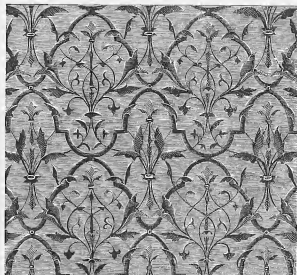
# THE ART-JOURNAL CATALOGUE OF

Messrs. W. Fry & Co., of Dublin, have created a new "industry" in Ireland;

and for covering furniture; it is, therefore, especially requisite



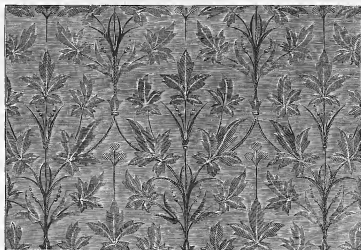
having established the highest repute as manufacturers of Tapestries, they



that Art should be apparent in that which is constantly before



directed their energies to productions in a kindred branch of Art, and in the



manufacture of SILK FLOURED TAPES compete with the leading producers of England. These Tapestries are of silk and worsted, and their use is for curtains



the eye. The designs of Messrs. Fry are—in all their issues—pure in taste, harmonious in composition, and artistically true.

"International" principle carried out in a fresh direction; and the great community of artists thus was enabled to form new friendships, to observe Art under novel aspects, and to study under teachers before unknown. Again: as the Exhibition of 1851 was a grand demonstration of what the exhibitors had to learn, so in 1862 was shown what application had been made of the lessons learned eleven years before, and what advance had been achieved under the practical influence of this good guidance. A comment of a practical character had, indeed, been set forth upon these very points at Paris in 1856; but it then was premature; it then was required too soon, before sufficient time had been given for the learners to grasp even the whole range of the

lessons that they were studying, and consequently before it was possible for them to accomplish more than what might be available for future encouragement. In 1862 the time had come for definite results of some kind or other, to be expressed with some degree or other of emphasis. And the Exhibition of 1862 told its own tale, no less clearly than its predecessor of 1851 had done. On every side were evidences of progress in design, coupled with equally decided evidences that this progress was not yet very far advanced, because it was not yet based upon a thorough knowledge of Art. An approach towards a just appreciation of the high qualities of Art might readily be discerned; and here and there were significant signs that clear ideas as to style in

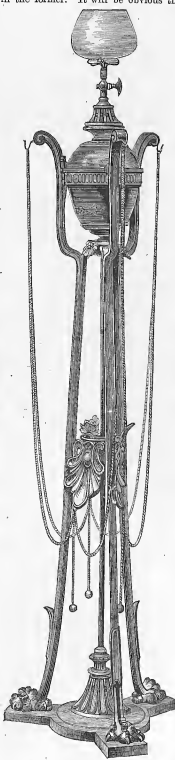
# THE PARIS UNIVERSAL EXHIBITION.

MM. MIROY, Fabians, of Paris, exhibit excellent works in Bronze, and in bronze imitations: the two FLORES—bearing gas-burners



these works are from models by accomplished artists. MM. MIROY occupy two

stalls in the Exhibition—one for works in the true metal, and one for those by which it is successfully imitated.



and one for those by which it is successfully imitated.

stalls in the Exhibition—one for works in the true metal, and one for those by which it is successfully imitated.



and one for those by which it is successfully imitated.

design were beginning to gain ground. It was specially remarkable that the worthiness of early Art was beginning to be felt and understood; and that the infinite superiority of the earlier in preference to the later styles of decorative Art was fairly acknowledged. Thus a grand advance was made—or rather, thus a most important first step was made towards a truly grand advance. As was inevitable in the case of students who had everything to learn, the highest aim in dealing with early Art in 1862 was to attain to a faultless copying of fine and authoritative early examples, and this was accomplished again and again with signal success, since here, as before, there was the ever-present exemplification of a manual skill, competent to produce anything and everything. The faculty of comparison afforded by the Exhibition of 1862 was singularly interesting and of extraordinary value. There

was progress in all its varied forms, developed from every variety of aim and motive, and worked out under conditions and with agencies no less various. The diverse ways in which the thinkers and workers of different countries had simultaneously set themselves to accomplish the very same thing—improvement in their productions, were eminently curious, and always abounding both in direct instruction and in indirect suggestiveness. In this comparison English works generally stood in an honourable position. As would be expected, both in English works and in those of other countries, there were constantly apparent those attempts to travel by a royal road to excellence, which always indicate a desire to rest content with only a partial and superficial knowledge. All these things combined to indicate a state of transition in Industrial Art—a satisfactory transition, however, since it was leading

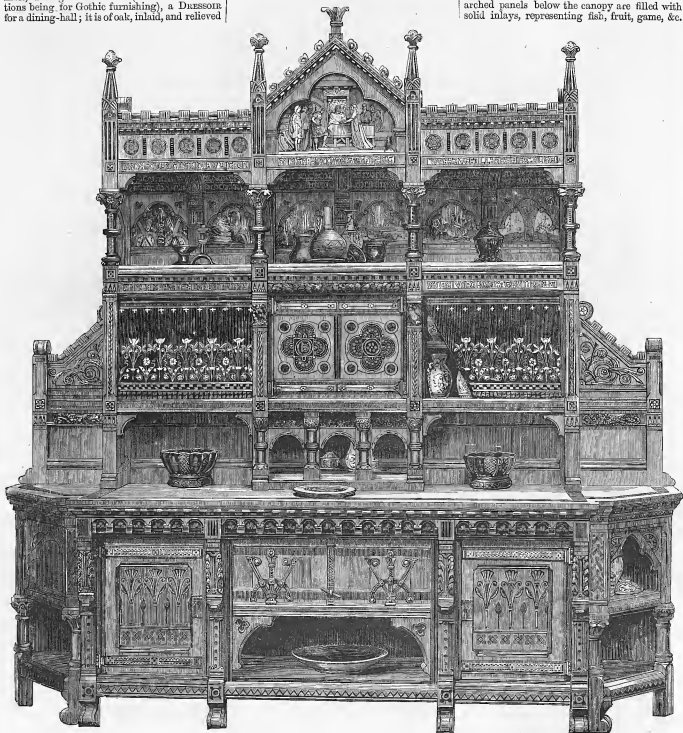


# THE ART-JOURNAL CATALOGUE OF

Messrs. HOLLAND AND SONS, of London, exhibit, among other works (all their contributions being for Gothic furnishing), a *Dinssoun* for a dining-hall; it is of oak, inlaid, and relieved

by gilding, the centre of the canopy being sur-

mounted by a gablet with a carved subject, in bas-relief, and mottoes from "Parides;" the arched panels below the canopy are filled with solid inlays, representing fish, fruit, game, &c.



The metal work is entirely of hand-wrought brass. The artist who has supplied the designs

is Mr. B. J. TALBERT. It will suffice to say of this admirable production of Art-manufacture,

that it fully sustains the renown of an establishment that has long been, everywhere, famous.

up from a lower to a higher condition of things. We now are awaiting the evidence of such a more mature advance, as will show the transition to have been passed through, and the higher condition of things to have been attained.

Strong in painting, in sculpture the Exhibition of 1862 was weak, and in architecture (as exemplified in architectural drawings) weaker still. The history of the Exhibition building was probably more than sufficient to deter many architects, and particularly those of the highest power, from exhibiting within its walls; but, whether this were so or not, the condition of the Art of Architecture, as it then existed, if dependent upon the testimony of the 1862 Exhibition, would have appeared low indeed, had it not been for one splendid exception to the prevailing rule—the new choir-screen for Hereford Cathedral. In sculpture, in like

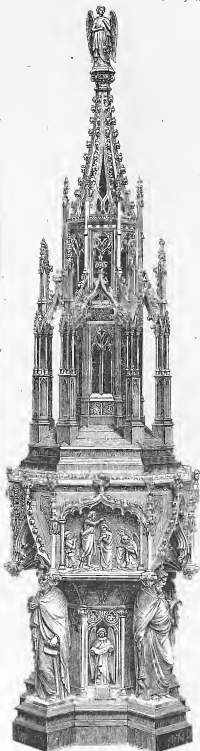
manner, the noble works were few in number, and exceptional in character, a sentimental style verging on the sensational, and accompanied with an excessive refinement of treatment, being too prevalent to be consistent with a really healthy condition of the sculptor's art.

Concurrent with the decided general improvement in Art-manufactures, so honourably characteristic of this Great Exhibition, there was evident an increasing tendency to introduce the basar element on a comprehensive scale. Vast quantities of objects were sent, and (what was much less pardonable) were accepted and permitted to take a part in the display, which had no claim whatever to be exhibited, however well qualified they might be to be sold. A retrograde movement of this order may be promptly detected, and it is imperative that it should be checked at once,

# THE PARIS UNIVERSAL EXHIBITION.

These engravings are from a **Font** and the reduced model of a **Fountain**, the

Market-place, both being munificent gifts of the Earl of Dudley to the town; they are the work of Mr. **JAMES FOSTER**, the eminent sculptor of London. In constructing the Fountain he has been assisted by the architect **BLOUET**. It is impossible here to describe them. They are works of the



former to be placed in the Church of St. Thomas, Dudley, the latter in the



very highest order, designed with great ability and executed with consummate skill. We may congratulate the town of Dudley, and join the general public in thanking the noble Earl for his generous gifts.

and with decided resolution. Typical examples of such works as will command a ready and an advantageous sale, differ altogether from numerous collections of objects that are repetitions of one another, and that are distinguished by nothing in particular beyond being all of them comparatively good of their kind. Every work that is admitted into a Great Exhibition, as its qualification for admission, ought to possess some distinct quality of excellence. Of course it is not intended, as it would be very far from desirable, that single specimens, and single specimens only, of every variety of the productions of the Industrial Arts should be sent to a great Exhibition; but, the contrary extreme is that which it is most important to prevent—the multiplying specimens to an extravagant excess, palpably and necessarily with no other object than a lucrative commercial speculation. Of objects of

absolute mediocrity in their own department of use or ornamentation, or which are common as articles of commerce, it would be superfluous to adduce any argument to disqualify them altogether—the bazaar is the place for them, certainly not a Great Exhibition.

For the sake of comparison on such points with the earlier Exhibitions, and also in order to facilitate a similar comparison with the Paris Universal Exposition of this present year, we now proceed to give, in as concise a form as possible, some of the most characteristic statistics of the London Great Exhibition of 1862.

On Thursday, May the 1st, the Exhibition was formally opened with a state ceremonial, in which the Duke of Cambridge bore the principal part; but, from various causes, the work of preparation and arrangement was not complete earlier than the com-

# THE ART-JOURNAL CATALOGUE OF

Among the most eminent of the manufacturers of

whose numerous contributions are very varied, and all of the highest excel-

designs being furnished by some of the best artists of the Empire—but in gilding they are unsurpassed,



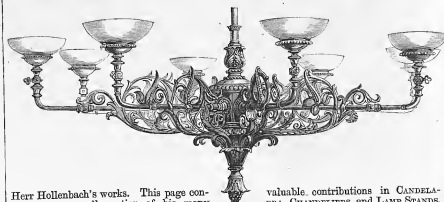
Austria who have successfully combined Art with



Art-industry, is Herr D. HOLLENBACH of Vienna,

lence, conspicuous not only for accuracy of finish and excellence of design—the

if indeed they are reached, by any other productions exhibited. We shall engrave several of



Herr Hollenbach's works. This page contains but a small portion of his many

valuable contributions in CANDELABRA, CHANDELIERS, and LAMP STANDS.

commencement of June. The admissions were by season tickets, at five and three guineas (the former including admission into the adjoining Horticultural Gardens), or by payment at the entrance, after May, of 1s. on four days in each week, 2s. 6d. on one other day, and 5s. on the sixth day. During the bustle and confusion of the month of May, visitors not possessed of season tickets enjoyed the privilege of paying for admission only the two higher rates that have just been specified, with the payment of 2s. on either the 2nd or the 3rd days of that month. The total number of visitors of all classes, including the exhibitors and officials of all ranks, who entered the Exhibition from first to last, appears from the official returns to have been 8,211,193; the average number of visitors present each day was 36,328; and the

greatest number present on any one day—it was on Thursday, October 30th—was 67,891. The Exhibition was finally closed on the 15th of November, without any impressive public recognition of the fact; but a second ceremonial had previously taken place, on the occasion of the formal declaration of the prizes, on Friday, July the 11th. For many reasons it was well to dispense with all display that might be avoided without injurious effects, especially because of the painful associations inseparable from any and all great Exhibition pageantry in London in the year 1862. The admissions by payment at the door produced the sum of £238,858; to this it is to be added for season tickets, of which 27,800 in all were sold, £79,002; and from various other sources, £51,171: thus making the entire sum received by the Royal

# THE PARIS UNIVERSAL EXHIBITION.

Herr LÖNNMEYER, of Vienna, a famous and extensive manufacturer of GLASS, exhibits ob-

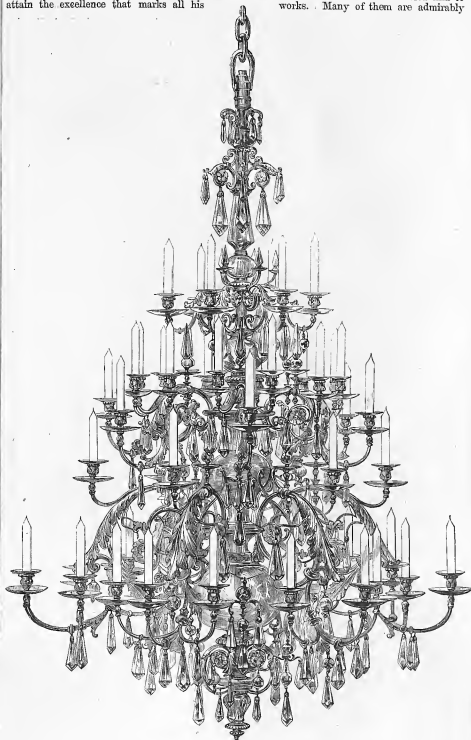
are specially named the Professors HANSEN, HÜBNER, and SCHMIDT, and the architects STORCK and RINGELAKE. This resort to the best authorities as aids to the manufacturer has enabled him to attain the excellence that marks all his works. Many of them are admirably



jects of all classes and orders, from the ordinary drinking-cup to the elaborate candelabrum. They are, for the most part, of very beautiful



designs—the designs being supplied, indeed, by eminent artists of Austria, among whom



engraved; in some instances the glass is mixed with bronze (as in each of the cases we engrave). It is also worthy of special record that his works are produced at singularly small cost.

Commissioners to amount to £450,631. The expenses of the Exhibition, from first to last, and of every kind, absorbed precisely that very sum, leaving the Royal Commissioners in the full possession of the accomplished fact of their Great Exhibition, and without any debt whatever, or any, even the smallest, surplus funds.

The ground covered by the main building was about 16 acres in extent; it measured from east to west 1,200 feet, and 560 from north to south. A further area of about 7 acres was covered by the two "annexes;" thus the total area roofed over amounted to 988,000 square feet. In 1851, as has been shown, the Exhibition building covered 760,000 square feet; and, in 1855, at Paris, the space roofed over was 953,000 square feet. Again, in London, in 1862, an additional uncovered space, adjoining the building, of

35,000 square feet, was used for the purposes of the Exhibition; but at Paris more favourable local circumstances enabled the authorities, in 1855, to occupy the large uncovered space of 647,000 square feet, equal to more than half of the whole area of their roofed-in edifice. It appears, consequently, that the total areas, under the cover of roofs and uncovered in the open air, occupied by the two Great Exhibitions of Paris in 1855, and of London in 1862, amounted respectively to one million and a half and to one million and twenty-three thousand square feet.

The total area of the Exhibition building of 1862, including all its gallery space, was 1,291,827 square feet; and of this 1,144,827 square feet were available for the purposes of the Exhibition.

The Exhibition itself was divided into two grand primary departments, which again were subdivided into various sections;

# THE ART-JOURNAL CATALOGUE OF

The SOCIÉTÉ DES MARBRES ONYX D'ALGER, under the direction of

with the peculiar and very beautiful marble of Algeria. Its "exhibits" are of the very highest order—perfect skill. They are of vases and figures, triumphs of artistic genius and applied as candelabra, clocks,



M. Vior, contributes admirably, though not extensively, to the Art



of the Exhibition. The works exhibited are of bronze-deré, combined



fountains, &c.; and are rather issues of the atelier of the sculptor than the workshop of the manufacturer, conferring high honour on each.

first, the *Fine Art Department*; and, secondly, the *Industrial Department*.

I. The Fine Art Department included these four sections:—1. Architecture; 2. Painting in Oil and Water-colours, and Drawings; with a sub-section assigned to Art Designs for Manufactures; 3. Sculpture, Models, Die-sinking, and Intaglios; and, 4. Engravings and Engravings. The main galleries set apart for the display of works in these four sections, afforded altogether 2,428 linear feet of wall space, in halls 66 feet wide, 43 feet high, and in height 17 feet, also lighted from above, added no less than 2,336 linear feet—nearly doubling the whole of the main wall space. Of the whole of this space one-half was assigned to Foreign Countries, the other

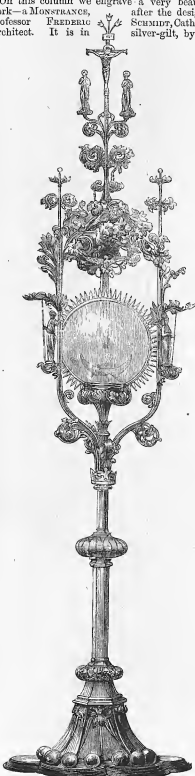
half being reserved for our own country and her dependencies. The total number of the works exhibited was 6,929, by which 2,305 artists were represented. The works of the United Kingdom and the Colonies were 3,651, representing 990 artists; of these 633 works by 107 artists were in section 1; 1,874 works by 545 artists, in section 2; 321 works by 96 artists, in section 3; and 823 works by 152 artists, in section 4. The foreign works in all were 2,978, by 1,315 artists: 500 works by 107 artists in section 1; in section 2 were 1,496 works by 777 artists; 880 works by 256 artists in section 3; and 492 works by 176 artists in section 4. France exhibited 500 works, including 284 pictures, representing 265 artists. Italy, 441 works, including 123 pictures, by 201 artists. Austria, 157 works (120 pictures) by 91 artists; Germany,

# THE PARIS UNIVERSAL EXHIBITION.

On this column we engrave a very beautiful work—a MOSAIC, after the design of Professor FLEURBAEY, Architect. It is in silver-gilt, by As-

Herr TÜRPE, of Dresden, exhibits, among other works of merit, a CARNER of great beauty, exquisitely carved. It is of ebony,

but the bas-reliefs are in pear-tree wood. The sculptured portions are the work of a true artist, and as a whole



TON RASSE, artist in silver and bronze, of Vienna.



It is a production of the very highest order of Art-manufacture. The establishment of Herr Tüpe is the largest of the kind in Saxony, and supplies many of the mansions of Europe.

484 works (193 pictures) by 300 artists; Belgium, 187 works (118 pictures) by 92 artists; Holland, 142 works (128 pictures) by 70 artists; Rome, 291 works (sculpture 181) by 106 artists; Russia, 184 works (79 pictures) by 72 artists; Spain, 66 works (50 pictures) by 41 artists; Denmark, 113 works (85 pictures) by 63 artists; Norway and Sweden, 169 works (97 pictures) by 45 artists; Switzerland, 123 works (109 pictures) by 55 artists; the United States, 27 works (20 pictures) by 12 artists; Turkey, 5 pictures by a single artist; and Brazil, 10 works, 6 of them pictures, by 9 artists.

Living artists were invited to name for exhibition only such of their works as had already been exhibited. In the case of the artists of the United Kingdom, of Italy, Austria, Denmark, and Russia, and to some extent also of Spain, the Exhibition included

the works of artists who were living on, or subsequent to, May 1st, 1792. In other schools, only the works of living or of lately deceased artists were admitted. In France, the limitation was drawn within very narrow limits: in regard to living artists, to works executed since 1850; and in regard to deceased masters, to artists born since 1790, and to pictures painted since 1810.

It was decided that in the Fine Art Department no prizes whatever should be awarded.

If the Industrial Department was first divided into the three great sections of *Raw Materials*, *Machinery*, and *Manufactures*, and, secondly, into 36 classes, as follows:—*Raw Materials*—1. Mining, Quarrying, Metallurgy, and Mineral Products. 2. Chemical and Medical Substances, Products, and Processes. 3. Substances and Preparations used for Food. And, 4. Animal and

# THE ART-JOURNAL CATALOGUE OF

Messrs. WATFIELD & Co., of Birmingham, who have long-established repute for the production

of works in Brass and Or-molu, more especially Bedsteads and Chandeliers, contribute several



works of a high order, with reference to design as well as execution. Of the CHANDELIERS

we give two admirable examples; they are of considerable merit, and confer honour on the great



capital of the metal district. We add one of the suspending pillars. Those who call to mind the collection exhibited by this eminent firm in 1852, will readily believe that these contributions manifest exceeding

skill—in brilliancy of appearance



and invaluable perfection of finish.

Vegetable Substances used in Manufactures. *Machinery*—5. Railway Plant and Appliances. 6. Carriages not connected with Rail or Tramways. 7. Manufacturing Machinery, Tools, and Appliances. 8. General Machinery. 9. Agricultural and Horticultural Machines and Implements. 10. Civil Engineering, Architectural and Building Contrivances and Appliances. 11. Military Engineering and Equipments, Ordnance and Arms. 12. Naval Architecture and Marine Appliances. 13. Philosophical Instruments, and Processes depending upon their use. 14. Photographic Apparatus and Photography. 15. Horological Instruments. 16. Musical Instruments. And, 17. Surgical Instruments and Appliances. *Manufactures*—18. Cotton and its Products. 19. Flax and Hemp. 20. Silk and Velvet. 21. Woollen, Worsted, and all Mixed Fabrics. 22. Carpets. 23. Various Fabrics shown

as specimens of Printing or Dyeing. 24. Tapestry, Lace, and Embroidery. 25. Skins, Furs, Feathers, and Hair. 26. Leather, including Harness. 27. Articles of Clothing of every variety, to form 4 sub-classes. 28. Paper, Stationery, Printing, and Book-binding. 29. Educational Works, Appliances, Specimens, and Apparatus, in 4 sub-classes. 30. Furniture, Upholstery, Paper Hangings, and Papier-Mâché. 31. Manufactures in Iron, Tin, Lead, Zinc, and Pewter, and General Brassery. 32. Steel Manufactures, Cutlery, and Edge Tools. 33. Works in the Precious Metals and their imitations, and Jewellery. 34. Glass. 35. Pottery. And, 36. Dressing Cases, Despatch Boxes, and Travelling Cases. In these 36 classes there were—from Foreign Countries, 18,061 exhibitors; from the United Kingdom, 5,415; and from the British Colonies and Dependencies, 3,072; making a grand total



# THE PARIS UNIVERSAL EXHIBITION.

From the collection of GLASS exhibited by



Messrs. PHILLIPS AND PEARCE we select



several examples; they are pre-eminent for

merit in form, cutting, and engraving, and of unsurpassed value for clearness, and purity, and brilliancy of metal. Our page



engraved on others. To Mr. Pearce England is indebted for much of the supremacy she maintains in this department of Art-manufacture, in which we, admittedly, surpass all other countries. It was



he who chiefly introduced the many and great improvements to which table-glass more especially has been of late years subjected; and it is gratifying to find him in 1867 keeping the place he held in 1862.

of 26,548 exhibitors in the Industrial Department. The prizes awarded in this Department by the juries, which included 941 persons of eminence, were of two orders or degrees only—Medals (designed and executed by Mr. Leonard Wyon, of London) and Honourable Mentions. The awards consisted of 6,335 Medals and 5,072 Honourable Mentions. Of the former, 4,417, and of the latter, 3,297, were awarded to Foreign Exhibitors; consequently, to the Exhibitors of the United Kingdom and its Dependencies there were awarded 1,919 Medals, and 1,775 Honourable Mentions. The Awards to the Foreign Exhibitors may be classified as follows:—the French Empire—Exhibitors, 4,030, Medals, 1,629, Honourable Mentions, 1,049; Austria—Ex., 1,413, M., 694, H. M., 377; German, Minor Kingdoms and States—Ex., 1,198, M., 388, H. M., 233; Prussia—Ex., 1,189, M., 330, H. M., 233;

Italy—Ex., 2,099, M., 322, H. M., 317; Belgium—Ex., 799, M., 251, H. M., 194; Russia—Ex., 724, M., 176, H. M., 123; Sweden and Norway—Ex., 727, M., 163, H. M., 163; Spain—Ex., 1,043, M., 133, H. M., 149; Switzerland—Ex., 374, M., 119, H. M., 94; Holland—Ex., 348, M., 69, H. M., 79; Denmark—Ex., 285, M., 99, H. M., 50; Greece—Ex., 290, M., 57, H. M., 47; Rome—Ex., 76, M., 19, H. M., 6; Turkey and Egypt—Ex., 787, M., 86, H. M., 43; United States of America—Ex., 128, M., 38, H. M., 31; Brazil—Ex., 230, M., 46, H. M., 38; South American States, Ex., 110, M., 18, H. M., 12; Miscellaneous—Ex., 65, M., 20, H. M., 9.

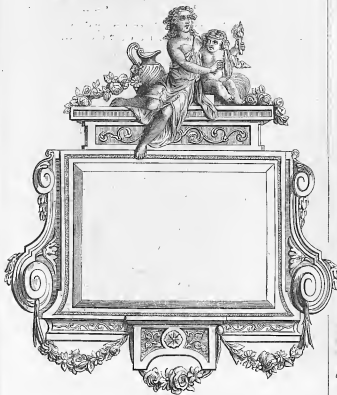
The *Illustrated Catalogue of the Great Exhibition of 1862* in London, published with the *Art-Journal*, will be found to have been produced upon the same general plan as our present companion

# THE ART-JOURNAL CATALOGUE OF

We engrave two graceful examples of BUONON MIRABAS, selected from works contributed by MM. LIGNET, FAHRE, of Paris. They



are of iron silvered—"galvano-plastique"—and though cheap,



have much of the value that Art so often bestows on costlier metals.

The beautiful CABINET and CLOCK, in Buhl, are engraved from the contributions of MM. FAQUEREAU AND SOU, eminent producers of



Furniture, who take high rank among the most eminent manufacturers of Paris.

volume for this year's Paris Exposition. Photography in 1862 lent its powerful aid, as it lends it now in 1867; and our Engravings, accordingly, in both these volumes for fidelity of representation and in their artistic character may take rank together. In addition to the various essays which, with brief descriptive notices of the works illustrated in our pages, accompanied our engravings, the *Art-Journal* contained a series of articles, both critical and descriptive, devoted to the Exhibition of 1862 and its more important contents; and to them we now refer, as being introductory to the corresponding articles that will appear in due succession in the *Art-Journal* for some time to come.

In treating of the present Paris Exposition, we have decided by no means to restrict our attention to those exhibited works

that we illustrate; but, on the contrary, it is our purpose to describe and to criticise with the same care and the same interest where engraved illustration is neither possible nor desirable. The *UNIVERSAL EXPOSITION* we deal with as a grand whole. We have resolved it into its component elements; and, as our work proceeds, we shall be found to have analysed and investigated and reported whosoever Art has, or ought to have, anything to do. And we are well assured that the sympathies of our readers are with us, when we declare that we have looked to this Exposition with a confident expectation of finding Art at work in it with an energy unprecedented in modern times, and having its field of action expanded far away beyond all recent conventional boundaries, so as to have approached to its old universal compre-

# THE PARIS UNIVERSAL EXHIBITION.

This very beautiful CABINET is the work of Herr GUSTAV STÖVSSANDER, of Carlsruhe, the

principal manufacturer of the Grand Duchy of Baden, a large exporter of first-class works to

wood"—the body of German, the ornaments of Italian, and the carved bas-reliefs of American.



England, America, Spain, Russia, and India, and other countries; his fame being indeed

established in all parts of the world. The cabinet is composed of three different kinds of "nut

It is a production of the best order of Art, and confers the highest credit on the manufacturer.

hensiveness. In this Exposition, also, we have both hoped and expected to witness the ratification and the final acceptance of that most excellent treaty of close alliance between Art and Manufacture, by which alone both can be raised to their highest dignity; and which at the same time cannot fail to empower them, in their conjoint operation, to strengthen and to draw more closely together the bands of international amity throughout the world.

These are, indeed, high hopes, and expectations of no common magnitude; but they are such as it is impossible not to entertain, even while conscious that a certain degree of disappointment must be encountered before they may be fully realised. Nothing is easier, and nothing, also, is more delusive, than to look at the close of a single year for results which ought to require the lapse of several years in order to produce their accomplishment. Thus,

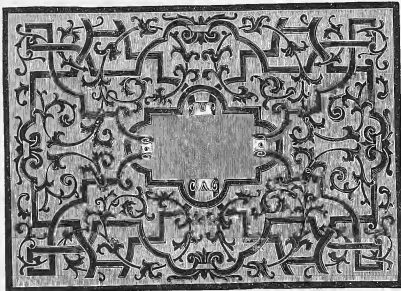
truly marvellous as has been the rapidity with which Art, in our own times, has extended and strengthened its beneficent influences in connection with Manufactures, still a certain space of time must be occupied in carrying on this great work, and that necessary time must be conceded before the complete triumph of Art can be achieved—that is, before all manufactures can become Art-Manufactures, as a necessary quality and condition of their existence. Since the year 1851 taught to the artists and producers of the world its great lessons, sixteen years only have passed away. And when we now call that fact to our remembrance, we are constrained to admit that sixteen years ago we could not have anticipated for the year 1867 such an Exhibition as exists at this moment at Paris. When we pass over the boundary, also, that lies between what we look forward to seeing and what we

# THE ART-JOURNAL CATALOGUE OF

Mr. J. ZAHNENBERG, Bookbinder, of London, exhibits several very admirable examples of the

art which he has long laboured to perfect. They are conspicuous for merit in design, ex-

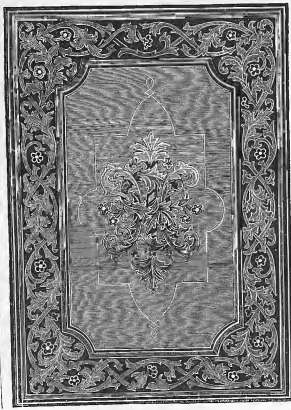
cellent "tooling," and general finish. His works compete with the best productions of the



made in France. The four we engrave are in all cases from original designs. In two in-

stances the insides of the covers are on a par with the outsides, indicating the same taste and

knowledge combined with manipulative skill. His "show" will bear the strictest scrutiny;



nothing has been neglected that could give value to these very superior specimens of the

hinder's craft. The art has languished of late years; there has been a general substitution of

cloth for leather, and books have been, for the most part, bound to last a year and no more.

actually see, and when we stand face to face with the visible and tangible demonstration of the veritable present *etates* of Art and Manufacture, we are bound to keep in view the all-important circumstance, that during the interval that has elapsed since the first International Exhibition in 1851, itself both positively and comparatively brief, the progressive development of the peaceful Arts has been very far from encountering no serious obstacle. On the contrary, this whole period has been an era of world-wide agitation. If, in the matter of Art, the minds of men have been thoroughly aroused from a strange and a long-protracted torpor, they have by no means been permitted to concentrate upon Art their awakened energies. All along, the Arts of Peace have been compelled to struggle onwards, in the midst of painfully uncongenial sights and sounds. They have been required to

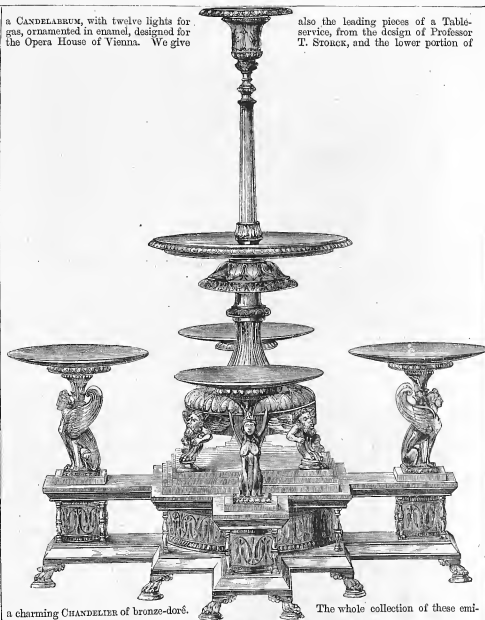
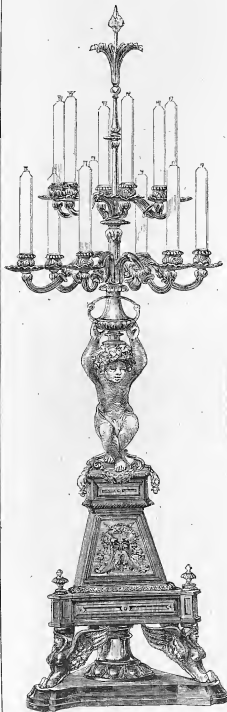
encounter fierce hostility, as well as privileged to experience warm sympathy. They have felt influences powerful both to encourage and to depress, both to render valuable aid and to stimulate formidable resistance. These are things that demand the fullest and the most impartial consideration, when any estimate is to be formed, on the one hand, of the true character of this year's Universal Exposition, and, on the other hand, on the distinguishing characteristics of its teaching. Most certainly we shall not forget that, since 1851, the world has had on its hands other affairs of moment, besides preparing the various Great Exhibitions that since that year have been held, and then applying them as a grand course of preparation for the latest and greatest of the Great Exhibitions, now open to visitors from all nations in the capital of France.

# THE PARIS UNIVERSAL EXHIBITION.

HERRN DELBROINK and HANUICH have foremost rank among the most honoured manufacturers of Vienna; and theirs are pro-

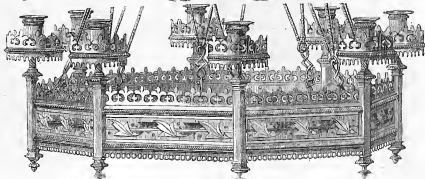
a CANDELABRUM, with twelve lights for gas, ornamented in enamel, designed for the Opera House of Vienna. We give

also the leading pieces of a Table-service, from the design of Professor T. Strouck, and the lower portion of



a charming CHANDELIER of bronze-dore.

The whole collection of these emi-



ninent among the many admirable contributions that sustain the Art-fame of Austria. We engrave some of them; the principal

sent Art-manufactures is of great excellence in design, in gilding, and in sound workmanship.

The real question, accordingly, to be considered and answered has reference, not to the actual advance made by the present Exhibition beyond any and all of its predecessors, whether in France or in England, but to the degree of advancement which it has accomplished under the conditions that have been imposed upon it by external circumstances. The final answer to this question cannot be made with justice until the Exposition itself shall have run its course, and become a matter of history. Meanwhile, with very much before us that tells its own tale, there yet remain both means and opportunities for completing many things that now are imperfect, for supplying casual deficiencies, for confirming representations that have been made without sufficient emphasis, and more particularly for correcting palpable shortcomings and errors of administration.

One great and most honourable fact in connection with the Universal Exposition claims both immediate and enduring recognition—the fact, that is, of its own existence. Nothing has been permitted to affect the faithful and punctual realisation of the original project, as it was announced at the first to the world by the Emperor. The course of events may have threatened to bring the success of the enterprise into the greatest peril, through depriving it of many of its most important elements; but still, with admirable constancy and firmness, the preparations were carried forward, the building and its accessories in due time were erected, and on the appointed day the Emperor and Empress opened the Exposition. It was resolved that the best that could be done in France should be done; and elsewhere all other nations were invited to do their best also, as they might be able

# THE ART-JOURNAL CATALOGUE OF

Messrs. WATHERSTON AND SON, of London,

ideas only of their forms; we can give no notion of the

comparatively small cost to that of great value—all displaying taste, judgment, and good



have high rank as jewellers; their contribu-



brilliance of the jewels to which they have given, in



workmanship. Messrs. Watherston have obtained renown as makers of gold chains,



tions to the Exhibition attract and deserve



so many cases, such graceful and effective setting.



in which they surpass all competitors in the Exhibition. We engrave also two of the



marked attention. Our engravings convey

These jewels are of various orders—from the gem of

CLARET JUGS, of which they exhibit several.

or willing, so that in 1867 Paris might make good the promise of a Universal Exposition that had been proclaimed in 1863.

It was on the 2nd of June, 1863, that an Imperial Decree was promulgated to the following effect:—That an Exposition should be held at Paris in the year 1867; that in its range and character this Exposition should be more completely "Universal" than any of its predecessors; and with that view, that it should comprehend, as far as possible, typical examples of the works of Art, and of the industrial productions, of all countries; in fact, that in it should be represented the expressions of every branch of human activity; and, finally, that public notice of this intended Exposition should be given, accompanied with suitable invitations to the artists, the manufacturers, and the workers of All Nations, to take a part in carrying the project into effect. And, it was expressly

stated, that notice of the proposed Exposition was given so long in advance of the time fixed for it to take place, in order to afford ample space for mature consideration and reflection, and for arranging and carrying out the necessary preparations.

A second decree followed in February, 1865, confirming the provisions of the previous decree, setting forth such details and explaining such particulars as might be necessary at that stage of the enterprise, and defining the leading features of the proposed course of action. An Imperial Commission then was appointed; a Guarantee Fund was provided; Commissions and Committees were formed both at home and abroad; and a comprehensive system of co-operation was duly organised and brought into action. The Imperial Commission, as it was originally constituted, without including its President, or those Ministers of State who

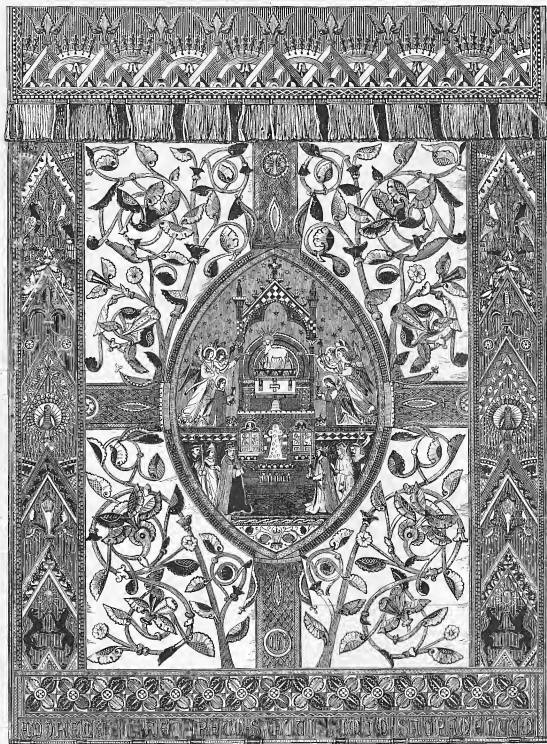
# THE PARIS UNIVERSAL EXHIBITION.

On this page we engrave two very beautiful examples

of Embroidery for the church—a BANNER and a



of Embroidery for the church—a BANNER and a



the needle. To the Banner of M. Brangwyn was awarded the prize offered for Embroidery, in 1866, by the Roman Catholic Congress of Malines. There is no manufacturer of Belgium by whom this manufacturer is surpassed.

would be *ex officio* members, consisted of sixty persons. Of these, twenty-two specially represented the Guarantee Fund; and, in consideration of the distinguished part that had been taken by England in former Great Exhibitions, three were Englishmen—Lord Cowley, then British ambassador at Paris; Earl Granville, then Lord President of the Council; and the late Mr. Cobden.

In two most important particulars the Imperial Commissioners, from the very commencement of their labours, resolved that they would not be guided by the precedent of the London Exhibition of 1862. They decided, in the first place, that their Exhibition Building should be sufficiently spacious to receive and display the whole of its contents on a single floor without the aid of galleries; and, secondly, that the arrangement of all their "exhibits" should be such as would provide for a twofold classification; on the one

part, a classification that would bring together all the productions of the same order and character, the contributions of every country; while on the other part there might be a separate and distinct arrangement of the various productions contributed by each particular country.

The *Champ de Mars* placed at the disposal of the Commissioners a site of suitable extent, which might be made available to satisfy all the requirements of their Building and its accessories. For the plan of the main Edifice itself, the most advantageous outline was found to be an oval. This general outline at once determined the character of the principal divisions or components of the whole structure, and it caused them to follow its own curvatures. Consequently, the Paris Exhibition Building, which throughout is of a single story only in height, is composed of a series of vast



# THE ART-JOURNAL CATALOGUE OF

Among the best exhibitors of Works in Bronze

though not extensive, is of great excellence. His productions—those at least that are placed in his stall—are of bronze gilt, and the gilding cannot fail to attract

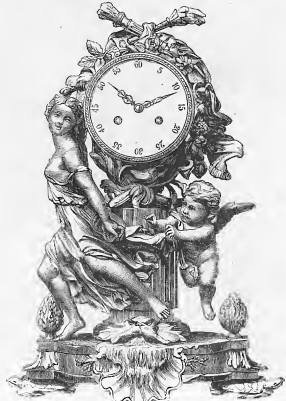
excellence in the style that belongs to a



is M. ERNEST ROTZE, of Paris, whose "show,"

notice by its purity and richness. They are all carefully and elaborately finished, while the designs are obviously from the best artists. M. Ernest Royer aims at special

late period of Art; his works are essen-



tially French, but they are pure in design, and

very attractive as compositions. We engrave three of

his Clocks and two of his Candelabra.

concentric ovals, the innermost of the series enclosing a central garden open to the air and encircled by an open colonnade. Each one of the oval compartments, as it is continued around the entire plan, contains one separate class or group of "exhibits," as they are exhibited by all nations. A walk completely round any one oval compartment of the Building, therefore, conducts the spectator from the representatives of one country to those of another; all of them, however, representing the same Art or Industry or Product; and, thus, such a walk as this implies a continuous series of visits to the contiguous collections of works or productions of the same class, assembled from all parts of the

world. Again: lines drawn from the exterior of the Building to the central garden, and cutting through the whole of the concentric ovals, form a second set of compartments, of which each one is assigned to the various works or productions of one and the same country. These compartments, having a plan somewhat resembling a wedge, necessarily vary considerably in extent, while they all preserve the same general form. Here, then, the visitor, who walks from the outermost oval to the innermost in a direct line, may pass through the entire group of the collections contributed by one country, so that with the utmost facility and convenience he may inspect and study them all in their collective capacity.

# THE PARIS UNIVERSAL EXHIBITION.

M. DUCZ, of Paris, exhibits a very large collection of admirable productions in Cast Iron; they are wonderfully sharp and clear in execution, and have rare excellence as works of art,

accomplished sculptors. M. Ducz produces objects of all classes and orders, from common



being, indeed, accurate copies from admirable models. Our engravings—a FOUNTAIN and a

FIGURE that bears a vase—will sufficiently indicate that they owe their origin to the minds of



utilities to those that advance pretensions to compare, and not disadvantageously, with the best efforts of the best manufacturers in bronze.

The Classification adopted by the Imperial Commission, in conformity with the structural plan and arrangement of the Palace of the Exposition, first, distributed the whole of the "exhibits" amongst twelve Groups; and then, subdividing these primary Groups, assigned their contents to secondary Classes, in all amounting to ninety-five, but the numbers of the Classes varying in the different Groups. Hereafter we shall place on record in our pages full particulars of both the Groups and the Classes; also all such details as may appear to be desirable concerning the extent, the construction, and the fitting up of the Building; together with a carefully prepared narrative of the proceedings and awards of the Juries, and a full description of every incident

connected with the Exposition that may be interesting in itself, or may rightly be considered to have claims upon our regard. It is enough for us now to advert briefly to the first public announcement of this year's Exposition; to point out both its aim and range, and the leading features of the general arrangements that have been carried into effect; and, having done this, to invite all who are interested in this marvellous gathering of the expressions of human thought and the productions of human hands, to accompany us as we are prepared to lead them, step by step, through each class of its manifold groupings.

We shall have to direct attention to very much that will universally be regarded with unqualified approbation. More

# THE ART-JOURNAL CATALOGUE OF

VICTOR BRODASKI, a subject of Russia, resident in Rome, a sculptor of rare ability, supplies to

the Russian Court one of the most meritorious

and attractive of the many objects of value it contains. It is a marble CHATEAU-ETRE, charm-



ingly designed and exquisitely carved, and is to be regarded as a work of high Art, although

chased as a production of Art-manufacture. Victor Brodski, however, triumphs in the sculp-

ture court of Italy, where we find several marble statues of very great merit bearing his name.

than a little also will pass under our notice, concerning which widely conflicting opinions will have been formed and expressed. And, perhaps, before our task shall have been completed, we shall feel constrained to admit that here and there we have encountered what has excited either indignant surprise or sorrowing disappointment. While it is passing through a transitional state, and settling down to that fully developed condition which eventually will stamp it with the authoritative impress of its true character, it rests with the Imperial Commission to determine the degree in which, in time to come, this year's Universal Exposition shall justly be considered to have realised, or to have failed to realise, what the world has a right to expect from it.

With a combination of energy and skill beyond all praise, a broad waste has been transformed into a felicitous compound of a

park and an open air museum; and, in the midst of this varied and wonderful scene the vast edifice has grown up,—an iron Coliseum of far greater than even Coliseum magnitude, that has gathered together beneath its roof the works of nearly 50,000 exhibitors from all parts of the world, and that expects from all parts of the world some millions of visitors. We call upon the Imperial Commissioners to fulfil their administrative duties with becoming magnanimity. Their own dignity, no less than the importance of the charge entrusted to them, demands from the Commissioners a dignified, comprehensive, and truly noble course of action—such as will reflect fresh honour upon France, because it will promote the best and dearest interests of mankind.

CHARLES BOUTELL, M.A.

## THE PARIS UNIVERSAL EXHIBITION.

The CABINET of BEURDELEY, of Paris, is deservedly classed among the best works contained in the Exhibition. M. Beurdeley has availed

himself of all the resources at his command to

render it supremely excellent, and he has been entirely successful. The groundwork is ebony, the mountings are in matted gold, and every



portion of it is finished with the minutest care; even as a specimen of mere workmanship it is

of rare excellence. Its chief merit, however, consists in the true and pure Art to the influ-

ence of which it has been subjected; the ornamentation is of the very best and highest order.

### THE GLASS—DOMESTIC AND DECORATIVE.

BY GEORGE WALLIS, SOUTH KENSINGTON MUSEUM.

It is not too much to say that Glass is essentially a modern material, for its present perfection is due to the advanced state of chemical science in its application to vitreous substances, and whatever credit may be due to workers in glass of past ages for the beauty and delicacy of the forms into which their skill and artistic ability wrought it, modern glass must bear away the palm as regards beauty of colour and brilliancy of the material itself. Even the Venetians compensated for the comparative opacity, or at least want of purity, in their material, by the marvellous fineness and the extreme lightness of form into which they fashioned the

vessels they produced. This skill in manipulation is again repeating, although in a new form, and, aided as it must be by a perfection of material which the Venetians never dreamed of, the result cannot fail to be highly satisfactory in an artistic sense. For as the glass formed of sand, and the soda extracted from the seaweed of the lagunes of Venice, and practically unpurified by the small amount of saltpetre which could be added to it, was superseded by the crystal of the Bohemians, manufactured from pure quartz and lime and the alkali resulting from their use of their great forest trees in the production of potash, even so this latter material has given way before the gem-like flint glass, which the use of lead has enabled the chemists and glass manufacturers of England to produce in more recent times.

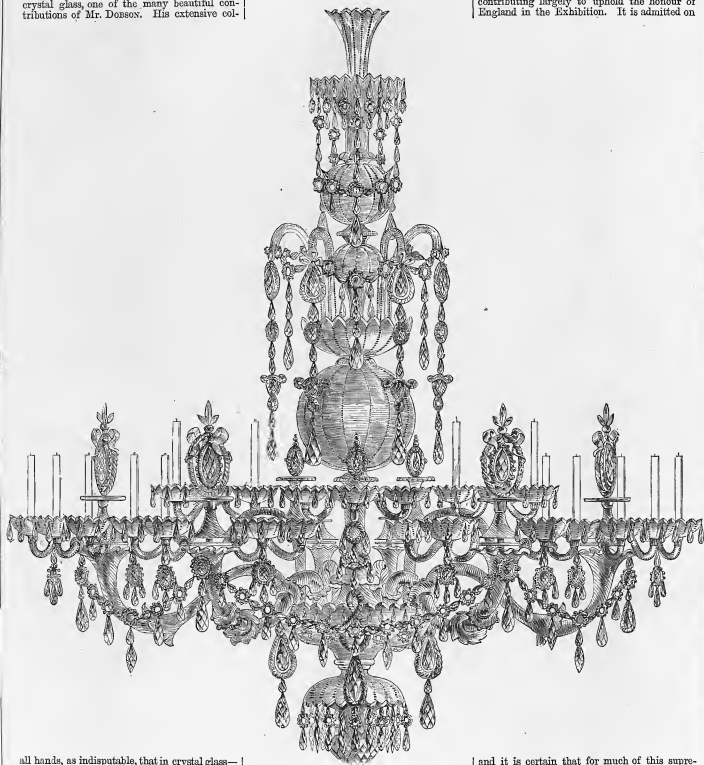
If it were worth while, at this day, to enter into an argument

# THE ART-JOURNAL CATALOGUE OF

On this page we engrave a CHANDELIER of crystal glass, one of the many beautiful contributions of Mr. Dobson. His extensive col-

lection attracts universal attention, exciting,

indeed, the admiration of "All Nations," and contributing largely to uphold the honour of England in the Exhibition. It is admitted on



all hands, as indisputable, that in crystal glass—in purity of metal, in grace of form, and in elegance of ornamentation—the works exhibited

by England surpass those of any other country;

and it is certain that for much of this supremacy we are indebted to Mr. Dobson—or, rather, to the productions he exhibits in Paris.

upon the absurdity of fiscal restrictions on industrial processes, no illustration could be found more thoroughly calculated to prove their folly than the condition of the glass trade of England under the dead weight of Exise surveillance, and the perfection and development to which it has attained under the perfect freedom of action, which it has so happily obtained during the last quarter of a century. It would, however, be quite out of place to go into such a question here; nor is it necessary to say anything respecting the history and past progress of the manufacture of glass, since the primary object of this paper is to show, as far as possible, the precise condition of this special department of Art-Industry as illustrated in the International Exhibition of 1867; to compare the relative merits of the products of each country, so far as they have taken care to display their products, and to point out—

especially to our own countrymen—the principles of design which should govern their productions in this beautiful material, citing as an evidence of the truth of these principles, the examples which present themselves as the most successful realisations of perfect adaptations of means and materials to a given artistic result.

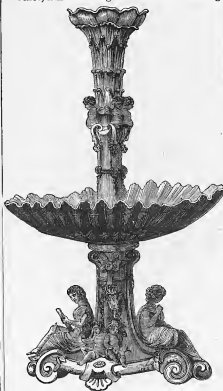
Nor is it necessary to enter into any description of processes or disquisition on the chemical constituents of glass, for these points are best illustrated by the many admirable papers which have appeared from time to time on these points. The remarks it may be necessary to make as to the causes of certain points of inferiority or superiority of material, or the final results as dependent on special processes, will therefore be confined to the special object requiring such an illustration, in order to render its excellence or defects easily understood.

# THE PARIS UNIVERSAL EXHIBITION.

The Mancini Group, of Doccia, near Flo-



rence, exhibits a large collection of charming



examples of Ceramic Art; they are of several

classes, chiefly Majolica and Capo di Monte, the famous manufacturer having been eminently successful in imitating



the styles of great predecessors in these arts; so accurately,



indeed, that it is by no means uncommon to find the modern sold as the ancient works. The renown of the

"Manifattura Ginori" has been obtained at the several exhibitions of



Paris and London, receiving the highest



"honours." They are admirable as compositions, and beautifully modelled.

For facility of reference, it is proposed to discuss and illustrate the exhibits of glass—Domestic and Decorative—under the heads of the respective countries displaying examples of this department of art and industry. In no case will injurious comparisons be drawn either between the specimens of individual manufacturers, or the collective exhibits of nations. Such comparisons cannot be productive of any useful result, and in too many cases would only tend to irritate the producer, and mystify the public, instead of doing justice to the one and instructing the other. At the same time it is not intended to shrink from those broad comparisons and illustrations, as well as the enumeration of unmistakable superiority on the one hand, or marked inferiority on the other, which can alone render the efforts of the art critic worthy of attention.

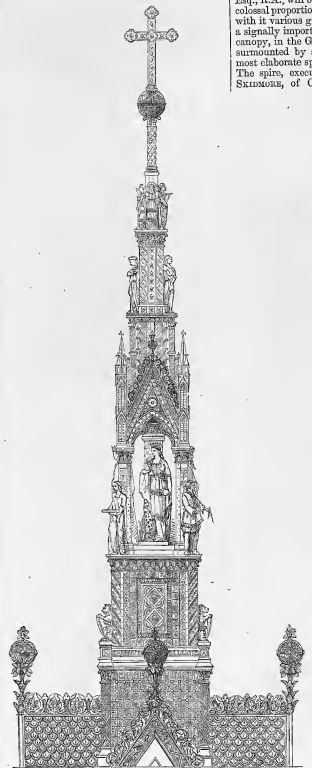
As might be reasonably expected, there are certain well marked

and distinctly intelligible features which distinguish the products of one country from another; hence the setting up of any narrow based national standard would only lead to injustice. This is, unfortunately, one of the difficulties which frequently attend attempts to define by a system of rewards the special excellences of industrial works as shown in International Exhibitions. It is really expecting too much from human nature to require it to throw aside foregone conclusions on points which the mind has been systematically trained to consider as essential to excellence, or as constituting excellence in its highest form, and to consider that the very opposite of these qualities, presented under a new set of circumstances, in a new material, or in a new dress, are also deserving of appreciation, perhaps of reward.

Thus the points of excellence in French and Bohemian glass are

# THE ART-JOURNAL CATALOGUE OF

The British NATIONAL MEMORIAL TO THE PRINCE



of crystals, jaspers, various rich stones, and brilliant enamels. Our engravings represent

CONSORT, designed by G. G. SCOTT, Esq., R.A., will be a coupled statue of colossal proportions, having associated with it various groups of sculpture of a signally important character. The canopy, in the Gothic style of Art, is surmounted by a lofty spire of the most chaste and splendid beauty. The spire, executed entirely by Mr. SKIDMORE, of Coventry, is formed

throughout of metal, with enrichments produced by inlays



the entire SPIRE, which rises, in five stages, to also the CROSS, drawn to a large scale, in the height of 100 feet above the ground; and in order to show the details more distinctly.

very far from being in any way parallel to, or as partaking in any easily understood degree in, the qualities which distinguish English crystal glass, and the judgment which would probably be satisfied with the one would be very far from admitting any very marked and distinctive degree of positive excellence in the other. It is only then in viewing each from something like an approach to its own standard of excellence, that a fair conclusion as to their relative position can be arrived at. To do this effectively and honestly ought to be the aim of all who undertake to pronounce an opinion upon the efforts of the various nations exhibiting their products, whether as illustrative of the position to which any special industry has attained, and as an evidence of its right to international honours, or as an example and lesson to its rivals.

To hope that international jealousies and rivalries will cease, would be utterly utopian; but efforts should be made in these gatherings of the nations to so conduct the competitions which must ensue, as to give honour where honour is due, whether the form in which the skill of a people manifests itself is in accordance with certain received opinions or not; so long as it can be shown that those who produced the works to be judged of have been true to their own national instincts and the purposes and ends for which they have laboured.

Looking back to the Paris Exhibition of 1855, one is struck with the much greater extent to which the illustration of the manufacture of domestic and decorative glass is carried on this occasion, except, perhaps, in the solitary case of Bohemian glass.



# THE PARIS UNIVERSAL EXHIBITION.

We have already engraved some of the contributions of

principally rests the supremacy maintained by Prussia in productions of the precious metals—a result they have obtained by resort to the best artists

for the interests of Prussia on that occasion. We regret



Herren SY AND WAGNER, of Berlin. They supply us, however, with a large number of



most beautiful works, and are surpassed by no competitors of any country, in reference



either to Art or to Manufacture. Upon them, indeed,



of their Kingdom. The chief object engraved on this page is a Vase, presented by the Prussian Commissioners of the Exhibition, 1862, to Philip Owen, Esq., of the Department of Science and Art, in acknowledgment of his exertions



we cannot find space to describe it; it is a work



of singular beauty—a true example of true Art.

Generally, too, the forms are much less florid, have been better considered in relation to the use of the vessels, and this is especially marked in the objects intended for illuminating purposes; whilst weight and mass of metal have given way to more consideration of outline, and splendour of general effect to more perfection of detail. Commencing the examination under the head of each country, it appears best to begin with the British display, because for certain qualities, and those too of the highest kind, in relation to the material and special industry, it certainly stands almost unrivalled; and whilst in 1856 it was one of the worst represented branches of national manufacture, it is on this occasion one of the best. Moreover, nearly all, if not entirely all, the British producers of glass—domestic and decorative—are contributors to this great Exhibition of All Nations in 1867.

## BRITISH GLASS.

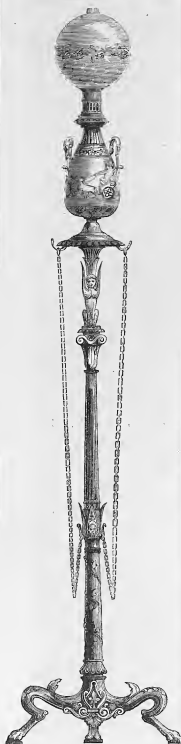
Even if the display of British glass were less marked in extent than it is, the sterling quality of the greater portion of the productions would be a fair subject for congratulation. The perfectly crystalline and pure character of the material, as the eye ranges over the masses which form the leading features of the arrangement, is at once recognised by the most casual observer; but it is only after careful and minute examination that the true character and quality of this material in its varied forms can be fully understood and appreciated. The shades of difference between the various exhibits are frequently very minute, and at times not easily appreciable, and certainly very difficult to describe. One thing, however, is undoubted; the general quality of the British

THE ART-JOURNAL CATALOGUE OF

M. CHARPENTIER is surpassed by none of his competitors in the fabrica-

artists of France, and are finished with the nicest skill. He holds,

We engrave three of his productions—a Vase of great beauty, and



tion of Works in Bronze. They are designed and modelled by eminent



consequently, the highest rank among the manufacturers of Paris.



two THAPONS with LAMPS. In due course we shall give other examples.

crystal glass is immeasurably superior to that of any other in the Exhibition, either for colour, purity, or any other quality essential to glass as a material. The forms in which this material is presented by the respective manufacturers and exhibitors must be a subject for detailed investigation.

By the classification adopted by the French authorities, "Crystal, Fancy Glass, and Stained Glass," is placed Class XVI., Group III., "Furniture and other objects for the Use of Dwellings." In accordance with that arrangement, the British exhibits have been displayed, not always very happily, in the section of the Exhibition building assigned to this group.

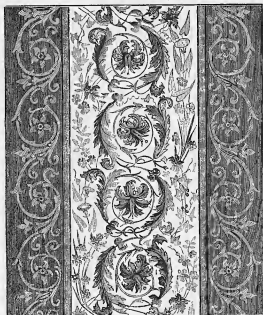
One of the smallest, and at the same time one of the most interesting contributions, is that of the old and well-known firm of PHILLATT and Co., Falcon Glass Works, Blackfriars, and Baker

Street, London (14, Class XVI.). In this display refinement, rather than show and size, has evidently been the aim of the exhibitors, and although, in all probability, the very limited collection may be quoted against them, the objects themselves are an evidence of power, which a greater display would have only rendered more palpable to the crowd, but not to the expert.

The great feature of the contribution is the excellence of the engraved specimens, which are all of an elegant character. A claret jug, engraved with an arrangement of flowers, masks, and amorini, is especially noticeable, and almost reconciles one to imitations of nature, from the excellence of the geometric arrangement of the quantities. The most perfect and legitimately decorated specimen is a bottle with a triangular lip, engraved with a design based on moresque details, most admirably drawn and

# THE PARIS UNIVERSAL EXHIBITION.

Messrs PHILIP HAAR AND SOHN are the most extensive manufacturers in Vienna of STASS for all the purposes of "furnishing." Their productions are not only

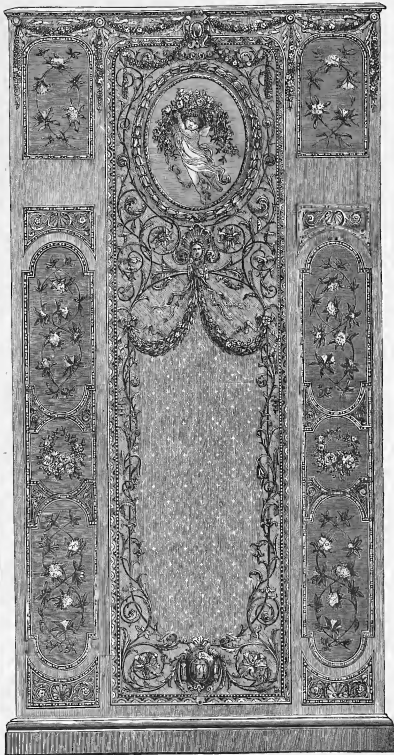


excellent in colours, texture, and quality, but are, for the most part, admirable as examples of a judicious application of Art to manufacture. We introduce two of their ordinary fabrics for curtains; but the principal object we



engrave is one of the panels made for the box of the Emperor and Empress in the Opera House of Vienna. The material is silk "rep," on which—above and at the

sides—are charming paintings, by the artist HENR STURM. The ornaments are of



carved wood—attached to the silk—by the sculptor—H. SCHÖNTHALER. The combined efforts of artists and manufacturers have produced a work of unsurpassed excellence.

arranged. The ornament makes a perfect diaper over the whole surface of the vessel, and the result is great elegance and refinement.

The tripods of twisted work for holding amphore for oil are very cleverly designed, and the execution and workmanship show great skill and perfection in manipulation.

It may be remarked that, as usual, the engraved attempts to represent the human figure are, more or less, failures, alike in adaptation to the ornamentation, as in the actual execution. The artistic power to engrave the human figure on glass is an acquisition so rare, that one would wish to see it avoided altogether, since, in the best circumstances, it is always more or less out of place.

The extent and variety of the exhibits of Mr. JAMES GREEN,

Thames Cut Glass Works, London (7, Class XVI.), is in marked contrast to that of Messrs. Pellat; nor is the excellence of the more notable examples to be overlooked, because the exhibitor has had the enterprise and courage to show specimens of his more ordinary productions, since these latter are equally worthy of attention in their relative position.

The special feature of Mr. James Green's display is cut glass, much of which is in excellent taste. The forms are generally good, and the workmanship of a high class. The crystalline character of the material has been carefully kept in view, and the details of the ornamentation are designed so that the facets tell well in the masses, and agree with the general forms. The smaller decanters are especially noticeable for simplicity and elegance, but the larger ones are somewhat heavy in form and detail, and

# THE ART-JOURNAL CATALOGUE OF

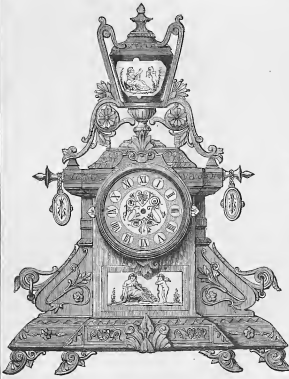
M. J. LEFÈVRE is justly pro-

"Zinc d'Art." Those who attach little value to the material

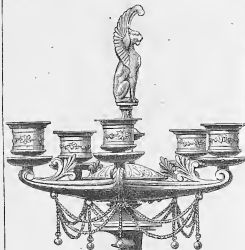
collection of M. Lefèvre, although the choicest of the objects he exhibits may be obtained at small cost. We engrave some of them, Clocks and Candelabra. His works are of varied styles.



minent among the eminent pro-



in which good Art is presented to the eye, and prefer a fine



dances of Imitation Bronze—



tern-cotta to a base production in pure gold, will be gratified by the



It is obvious that he obtains the aid of accomplished artists, and studies how best to avail himself of their valuable services.

not so successful in an artistic sense. The cut glass tazza, with stem of ormolu (of which there are several examples *en suite*), is designed in good taste, and executed with great skill. As a novelty it is a success. The arrangement by which a cut glass crystal forms the central bulb of the stem, relieved as it is by the setting of ormolu, is very happily conceived and carried out. The effect produced by the centre of the dish being recessed or counter-sunk upon the shoulder of the metal stem is very satisfactory.

A dessert service of Gothic design, as regards detail in cutting, is managed with much Art-skill, the knives and forks with crystal handles being exceedingly pretty and effective.

The engraved work of this house is of a good class in design and execution. The forms are simple, and thoroughly adapted

for engraved decoration, a point which is not always attended to as it ought to be. The general style of ornament is that mostly in vogue, and so well adapted to the purpose of glass ornamentation—that of the fifteenth century.

There are a few small examples of combined cutting and engraving which are very good. The cutting decorates the body of the vessel, and the engraving is introduced in the form of frets on the facia near the edges, or in bands. The effect is pretty and satisfactory.

Probably the best specimen of engraved work as a whole is a water jug of excellent form. The design, which is based on one selected by the Society of Arts from the South Kensington Museum, after Lucas Van Leyden, as the theme for some of the

# THE PARIS UNIVERSAL EXHIBITION.

Messrs. PELLIAT & Co., of the Falcon Glass Works, Blackfriars, and of Baker Street, London,

which few of the exhibitors in that department are. The purity and brilliancy of the metal they produce have long been famous, while the Art by which it is rendered valuable is second

surpassed by any competitor. We engrave a



don, are both makers and decorators of glass,



to that of no other exhibitor of any country. They are thus GLASS MANUFACTURERS in the strictest sense; and although their contributions are not numerous, they are of excellence un-



few of their works; they will suffice to show



the grace and beauty of the forms and decoration they give to TABLE GLASS. They are exquisitely engraved by artisans who are really artists.

annual prize designs executed by Art-workmen, is adapted with skill to the special purpose and style of execution required in this instance. An engraved claret jug, too, is of elegant form; the handle being especially artistic in the detail.

The few examples of coloured glass exhibited by Mr. James Green are very tasteful. A pale ruby tint, the product of oxide of gold, is especially noticeable for its delicacy and its marked contrast to the violent effects which sometimes characterize fancy coloured glass. The risk in the manufacture of this tint renders its production costly; but when successfully achieved, the result is charming.

The chandeliers and candelabra produced and exhibited by this house are generally well designed. They are crystalline in detail,

heavy members being avoided. One or two lustres or candelabra are especially successful, being light and elegant. Generally these objects are too ponderous, and suggest insecurity by the weight of material used in their construction.

A novelty in the use of glass has been introduced by Mr. James Green, and exhibited in connection with Messrs. George Trollope and Sons, in Class XIV. (Fancy Furniture, &c.) This is a glass bracket in pressed glass, so constructed that it can be fixed in the centre or at the base of a mirror, for the purpose of sustaining a figure in marble, parian, or bronze, or a flower-vase. The bracket exhibited is well adapted to the purpose, and has a figure in relief as the principal decoration, with foliated ornament springing from a 'nest' or starting-point. The effect produced in Messrs.

# THE ART-JOURNAL CATALOGUE OF

The works represented in this page exemplify some of the almost innumerable purposes to which the equally curious and valuable material,



the invention of MM. LATREY AND Co., of Paris, may be applied with perfect success. By the inventor entitled "*Bela Duret*," we must de-



scribe this substance as pulverized wood, hardened by a series of processes that are at once emi-

nently scientific, ingenious, and skilful. We engrave four examples of this most useful and

interesting process, which we shall elsewhere—with its many applications—fully describe.

Trollope's mirror is striking and pretty, but the result of a figure and foliations in relief, the forms of which are necessarily based on, and in fact are absolutely imitative of those intended to be seen in an opaque substance, is, after all, unsatisfactory in principle. One expects to see the forms expressed by light and shadow, but instead of that, the light which should produce the shadow plays through the substance of the material in which the forms are produced. As a novelty, a whim or caprice of fashion, these brackets in glass may "take;" but as artistic and decorative details they cannot be admitted as true, or in sound taste.

Messrs. JAMES POWELL AND SONS, Whitefriars, London. (17 Class XVI.), show glass of exquisite purity and colour. It is scarcely possible to conceive "metal" of greater excellence or

more crystalline translucency. The varied display of this house sustains its reputation most fully in this respect, but there are certain discrepancies in the designs which produce unsatisfactory results. With abundant skill in manufacture, the decorated forms are frequently over redundant in ornamentation. Some of the vessels in which the forms are preserved in their simplicity are very elegant, and the extreme beauty of the material is best shown in these.

In the objects to which coloured glass in the old Venetian manner has been applied, the result is sometimes both successful and effective, where the variation of colour is not carried too far. It is, however, so much more easy to run into extreme contrasts, ending in vulgarity, than to so manage the variation and com-

# THE PARIS UNIVERSAL EXHIBITION.

We give on this page other of the many contributions of Messrs. COPELAND AND SOSS, of

with charmingly painted flowers by the pencil of HUBERT. The whole collection exhibited by



London and Stoke-upon-Trent. They are of universally admitted excellence: the renowned



sculptor JOSEPH DUBIAN, A.R.A., "Chastity"



Messrs. Copeland and Soss might be engraver with advantage to this work and to the satis-



of England is upheld by this eminent firm. The two STATUETTES are from the models of the



and "Sants Filomena;" the VASSES are decorated



fiction of our subscribers: their great merit — it is universally admitted — is ORIGINALITY.

bination of colour so as to produce the harmonious result which is the great charm of the old Venetian glass, that in some of their examples Messrs. Powell have not achieved all the success which their enterprising efforts in this direction deserve.

At some distance from the great mass of the English exhibits of glass, and suspended from the girders or tie-beams above the avenue running parallel with the British Picture Gallery, from the grand avenue which separates the French from the English space, Messrs. F. & O. OSER, of London and Birmingham, exhibit six chandeliers. As these were not placed until the sixth week of the Exhibition, and after the Juries had practically concluded their examinations, if not settled the awards, it is not likely that they will receive notice from those whose special business it is to distinguish excellence. It is possible, however, that Messrs. Osler

may, in this instance, have only themselves to blame, or which is quite as likely, considering the late period at which the objects were displayed, they are alike indifferent to the praise or blame, the reward or neglect of juries or critics.

When it is said that these chandeliers are of the usual excellence in material and workmanship, which has for so many years characterised the chandeliers and candelabra of this house, enough has been said on that point. It is doubtful, however, if some of the designs are so successful as a whole, and there are certain deviations from the severe and correct principles of construction and detail which characterised the specimen exhibited by this house in 1855,—the one candelabra which stood alone in its perfection of form and detail on that occasion, and the fine examples shown in 1862.



# THE ART-JOURNAL CATALOGUE OF

We engrave four of the BACKS OF WATCHES,



made and exhibited by MESSRS. JOHN WALKER



AND SONS, of Cornhill. They are of great beauty

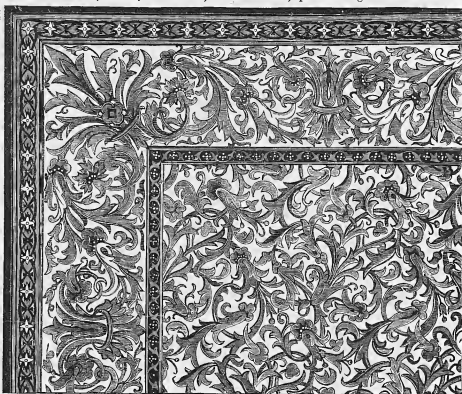


as Art-works. This firm has obtained renown

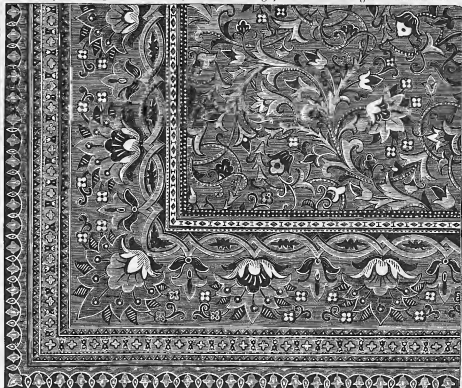


for the merit of the watches they manufacture.

MESSRS. WOODWARD, PALMER, AND RADFORD, of Kidderminster, uphold the long-established fame of



that town by exhibiting several CARPETS, excellent in design, and of sound and good materials and



workmanship, fairly competing with the best productions of other countries. We engrave two of them.

The largest chandelier exhibited on this occasion is a magnificent piece of construction, but the glass scrolls or branches for the lights suggest fragility. The centre is a rare and splendid specimen of pure design in glass, the proportions and details being equally effective. As a whole, this chandelier is a pure example, perhaps the purest example, in the whole Exhibition, of skill in glass construction, and perfection of cutting for the purposes of illumination. The pendants from the scrolls by rings are very beautiful in form, and the effect of the whole is novel and artistic.

Of the smaller examples, the one lightest in construction is the best. It is a marvel of elegance and purity of style, in spite of

the objectionable fragility of the crocketed details of the scrolls which decorate the central portion. These are somewhat contradictory to the nature of the material, and partake too much of a metallic type to be thoroughly satisfactory.

The gem-like spots of another of the smaller specimens is a triumph of skilful ornamental arrangement of details subordinated to special construction. Another, however, is heavy; although, as a whole, very successful as a small chandelier of the old ponderous type, in which square masses of prisms did duty for decorative details of a more ornate character.

Thus far, those exhibitors who are also manufacturers of the objects they have taken the trouble to contribute, have claimed

# THE PARIS UNIVERSAL EXHIBITION.

It is to the honour of a

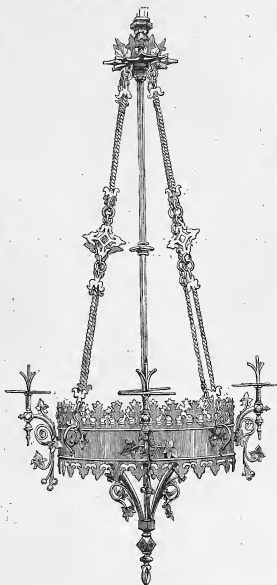


Provincial town, by no



means eminent for Art.

produce, that in one branch of Art-manufacture—Medieval Metal-work—it can compete with London. Mr. J. W. SIMON,



of Frome, distinguished himself at the Exhibition of 1862; but in Paris his collection far surpasses previous produc-

tions. They are of brass, iron, and silver, chiefly for church purposes—altar-rails, gas-standards, lecterns, altar-



candlesticks and crosses, screen-work, font-covers, &c. As designs they have great excellence, being, indeed, in



all cases based on established "authorities;" they are original, and not slavish copies. The works are entirely produced

by artisans of Frome, who have been all "educated" in the establishment, and, obviously, under the best auspices.

attention, as they were entitled to precedence. For whatever may be the commercial tact and enterprise of buyers of glass, or even its producers through the skill of others, these cannot claim that merit which is due to those whose practical knowledge can alone direct delicate scientific and artistic operations, and bring out successful results. Not that it is desired for a moment to undervalue the position of those by whose ability, industry, and spirit the public is supplied with the varied objects which the dealer can alone undertake to bring together for selection. All honour to the enterprise that prompts the buyer to sustain the manufacturer, to encourage him in new and often high efforts after excellence; and all contempt for those who, setting themselves up as the arbiters of taste, dare to cripple the real producer

by their crutches and foregone conclusions as to what *will* and *will not* "sell," simply because, in their ignorance of anything approaching to true Art principles, they presume to consider their notions of beauty and taste as final, and make up their minds that certain things *shall not* sell, because they have not been first consulted respecting their production, and allowed to mutilate them by their suggestions, in order to be enabled to speak of them as "our own designs."

It is not long since that an enterprising and skilful manufacturer of the Midland Counties called upon one of his best customers in London, and in the triumph of his love of Art told this buyer and seller of his works that he had succeeded, at considerable expense, in engaging a practical artist

# THE ART-JOURNAL CATALOGUE OF

M. MATIFAT has long held a foremost place



among the leading BRONZE MANUFACTURERS of

taste, and combines the educated skill of the artist with that of the artisan, in the produc-



tion of the various works he issues. And these "issues" are of all the "sorts and kinds" to

which bronze is applicable: chandeliers, candelabra, clocks, instandards, vases; in a word, the whole of the "varieties" that constitute "the trade." Moreover, many of his produc-



Paris, and has received "honours" in several



tions are from models furnished to him by eminent sculptors and other artists of France.

We engrave several, small in size, but sufficient to sustain the high opinion we form and re-



exhibitions. He is a man of knowledge and



cord of his varied and various productions. M. Matifat is well known in England, having

supplied many mansions of our aristocracy with choicest treasures of Art-manufacture.

of great skill and experience, and hoped to be able very shortly to show some works which would do credit to himself and to those who did business with him. The only encouragement he received was the reply, "I don't want you to supply me with such things as you like, and think good, but with such things as I like, and care to sell." The fact or possibility of a higher taste than his own in any customer, never seemed to have entered this man's mind; and, of course, what he chose to buy to meet the customer's wants, however ugly and outrageous the object may be, the latter must be content with, or go without.

Happily a new race of buyers is now springing up, and the old dogmatic patrons of commonness and ugliness, who because certain forms had "sold" resolved they should continue to "sell," are disappearing. Thus in the exhibits of the various houses

whose business it is to supply the general public, the conventional types are less visible than formerly; and there is an evidence of a growth of the conviction that novelty may be combined with beauty, and does not always depend upon mere eccentricity.

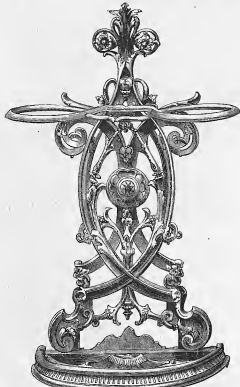
It is to be regretted that such firms as Lloyd and Summerfield, and some of the Stourbridge houses, have not exhibited personally; because their productions, shown in their own names, must have commanded that attention from those entrusted with the adjudication of the awards, which they certainly could not receive under existing circumstances.

An extensive and well-arranged display is made by Mr. J. Dosses, St. James's Street, London (4, Class XVI.), by which the reputation of the firm, while under the practical and artistic direction of Mr. Pearce—who has done so much to improve the

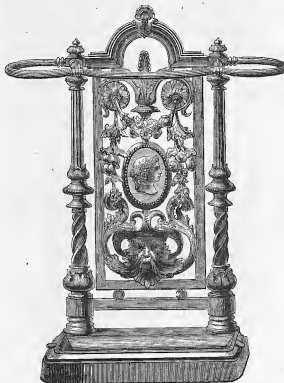
# THE PARIS UNIVERSAL EXHIBITION.

HENRY CRICKLEY AND Co., of Birmingham, uphold the long-

stands, and so forth. Of UMBRELLA-STANDS we engrave two, and one of a HAT-STAND, or rather a combination of both. They are good in design, excellent



established repute of that town by exhibiting a collection of admir-



able works in Cast Iron—stoves, fenders, hat-stands, umbrel-



in execution, and admirably cast. Messrs. Crickley thus sustain one of the staples of the Birmingham trade, which supplies so large a portion of the world.

character of decorative glass—is thoroughly sustained. The leading feature is the engraved glass, which is generally of high excellence. The forms of the objects, too, are well considered, the details of the engraved ornamentation being delicate and to the purpose, except in some instances where the human figure has been introduced. The tendrill effect of the ivy is charmingly wrought out in some of the examples, and proves most unmistakably that simple effects, well drawn and executed with skill, are immeasurably the most successful.

The cut glass of this house is thoroughly crystalline in design, and the execution of the work very admirable.

Flower-holders and flower-stands were the marked *spécialité* of

the exhibits of Messrs. Dobson and Pearce in the Exhibition of 1862, and they prove an important feature of the present display. Twisted work is very skilfully introduced, and the construction of the objects being well considered, the result is generally very happy both as regards use and artistic effect. The occasional introduction of colour—green and ruby—is exceedingly well managed, and, not being overdone, is effective and tasteful. The variety of these flower-stands is very great, and gives evidence of a great demand.

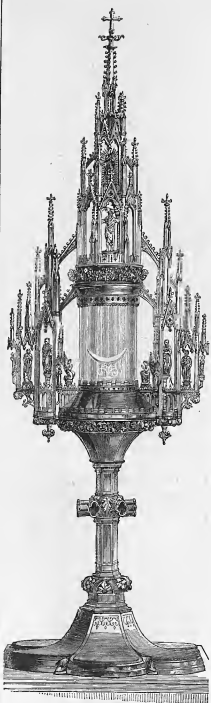
The beer jugs of this firm are charming examples of what may be done in skilful hands with forms which, at first sight, would appear to be most unpromising; for there is a quaint beauty about

# THE ART-JOURNAL CATALOGUE OF

HERRN BUK AND ANDERS, of Vienna, are eminent manufacturers of Bronze and

are of great merit with regard to finish of workmanship, as well as grace and purity of design; but the designs are

MONIAL from the "Corporation" of Vienna,



Silver. We engrave three of their admirable works; they are, it will be observed, productions for church uses, and

furnished by "first-class" artists of Vienna. Thus, No. 1 is a Gothic MONSTRANCE; No. 2, a VESSEL of silver, the property of the Archduke Carl Ludwig; and No. 3, a TEST-

presented to PROFESSOR A. CAMERNA.

some of the examples that makes them very interesting as specimens of manufacture.

The larger examples of engraved jugs are very skillfully designed and executed. One is especially noticeable for the high Art excellence of the design and great skill of execution. The principal forms are repulse, distributed with such a perfect regard to the decorative result, that every detail tends to give expression to the work. The error of over-crowding is carefully avoided, and the exquisite skill of the engraver is shown at every point. It is the work of a skilful German engraver located in England, and the influence which such an artist must bring to bear upon those around him, cannot be over-estimated; while the spirit and enterprise of those who employ his talent ought to be properly recognised.

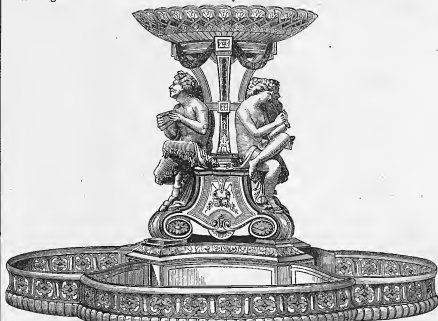
The chandeliers exhibited by Mr. Dobson are of a very decorative and tasteful character. The conventional types have been got rid of in a great measure, while lightness and elegance take the place of weight in metal and the massive in form. The introduction of bulbous drops cut in facets, instead of prisms, and the combination of these in varied sizes, produce an excellent effect. Mr. Pease's reputation as a designer in glass is further sustained by the exhibits of Messrs. W. P. AND G. PHILLIPS AND PEARCE, New Bond Street, London (16, Class XVI.) As a member of this firm, since his connection with Mr. Dobson ceased, he brings all his skill and experience to bear upon a series of objects which, considering the small space within which they are shown, is practically unrivalled in the Exhibition.

The elegance of the forms, and the thorough adaptation of the

# THE PARIS UNIVERSAL EXHIBITION.

We engrave four other works contributed by the renowned firm of MISTON, of Stok-

by none. It is, moreover, worthy of remark that the



best of their productions are the work of British artists

upon Trent. It would be superfluous to offer any comments on their merit—it has been freely and universally admitted, they have competed with “all nations,” and are surpassed



details of the engraved ornamentation to these forms, show an artistic perception which a sound Art-education, aided by great experience, can alone give. The decoration is never contradictory to the lines of the form decorated, unity of style is therefore insured. There are some very novel forms of flower-stands, &c., executed with great skill in twisted work, the contrasts between the more delicate details and the bolder work being very effective. This has been spoken of as an imitation of the Venetian glass; but, although somewhat akin to it in appearance, the mode of production is very different. All these works are produced from the “pot,” whilst the Venetian work—at least, in the ornamentation and decorative adjuncts—is the result of a skilful use of the lamp and blow-pipe.

A glass lustre, of elegant design and construction, is a remarkable example of what can be done with this beautiful material in hands that can thoroughly master all the mechanical difficulties, directed by heads which can keep in view the true relation of material to form and use. The branches of this lustre are formed with twisted air-lines; the spiral detail running throughout. These are decorated with pendant ornaments in glass, designed and cut with great skill. The result is great brilliancy of effect. Messrs. Phillips and Pearce exhibit the most skilful and artistic example of engraving in the Exhibition. It is a bottle of the same size and form as that already quoted as decorated with reptiles in the display of Mr. Dobson. The details of the design are larger and bolder, perhaps a little too much so for the final

# THE ART-JOURNAL CATALOGUE OF

MESSRS. DOULTON AND WATTS, of LAM-

AL. E. GORANT, of Ghent, exhibits some fine examples of Furniture, from which we have selected a



both, occupy a very prominent position in Paris; their style is full of utilities;



CABINET of ebony, inlaid and partially carved, and the top of another Cabinet, carved in oak. Both



among them, however, are several WATER-FILTERS, which show how tho-



roughly "common things" may be sub- jected to the beneficial influence of Art.



are examples of an art in which M. Gobart is pre-eminent in Belgium, and renowned in other countries.

result; but the effect is very rich and highly artistic, while the very skillful execution of human figures, which are introduced into the composition with great tact, places it on higher ground, as a work of art, than the specimen in which the reptile forms are the leading features. Both are evidently engraved by the same skilled hand, as they have both been designed by the same artist. As a piece of decoration, Dolsen's is to be preferred; but as a specimen of skill in engraving, that of Phillips and Pearce is immeasurably the best; for the design might have been made as a crucial test of the powers of the engraver, to render the most crowded decoration thoroughly intelligible.

MESSRS. H. AND J. GARDNER (5, Class XVI.) exhibit a great

variety of articles, the excellent quality of the glass being the chief feature. The cut glass is, with some exceptions, which are very excellent, heavy in design, and of the old type of facets, being cut with great skill, but not always well designed.

The engraved glass of this house is light and elegant; but there is rather too much tendency to follow the mere imitation of floral forms, rather than the more legitimate details of decoration.

The specimens of etched glass exhibited by Messrs. Gardner are very charmingly designed and executed. There is a delicacy of effect about this style of ornamentation which renders it especially pleasing when applied to goblets, wine glasses, and the smaller vessels for the table.



# THE PARIS UNIVERSAL EXHIBITION.

Messrs. JOHN MILLAR AND CO., Glass

comparison with the costlier productions of London firms. They are of great excellence in metal, in form, and in engraving. No

have been made, without thought to expensiture. The "exhibits" of Messrs.



Manufacturers of Edinburgh, exhibit a



copy several of them; they show careful, and often elaborate cutting, the tools of intelligent Art-workers having been employed under



Millar are brought within the reach of ordinary purchasers, yet they



judicious guidance. They are very varied in character, but chiefly such as are used for the table—Decanters, Goblets, and Water-jugs.



collection of works that suffer little by



It is greatly to the credit of Scotland that it can "hold its own" in a competition to achieve supremacy in which immense exertions



may satisfy the most fastidious lovers of excellence in Art-manufacture.

Two or three mirror frames, decorated with cut glass details, combined as frames or borders, are rather good, but they are more suggestive than complete.

Mr. HENRY GUTHRIE, London (8, Class XVI.), makes a very effective display of cut glass of a bold and distinctive character, and generally of good design. There is a certain originality in the masses of the forms which give a very decided effect and character to the objects, and contrasts well with those of smaller details. The engraved glass is also good.

A desert service, in which coloured glass is introduced in bulk at special points of the engraved design, is "spotty," the contrast of colour being a little too great upon the pure crystal, while the *agua marina* tint is by no means agreeable in colour. Yet there is more in the idea suggested than has been realised.

MESSRS. J. DEFRIES AND SONS, London (3, Class XVI.), make a good commercial display; but the effects of the coloured glass are inartistic, and there is more of conventionality than originality about the greater proportion of the objects exhibited. A few examples of engraved glass are exceptional in this respect, and are really both artistically designed and executed.

The exhibit of Messrs. JOHN MILLAR AND CO., Edinburgh (3, Class XVI.), is an effective example of the influence of a taste for pure forms and elegance of detail in ornamentation. Most of the outlines of the objects in this display are good, and the details, when not overcrowded, as is the case in some instances, are elegant and effective. There is, however, a tendency to redundancy in the ornamentation, which, even when appropriate, as it certainly is not in some of the examples, tends to injure and

# THE ART-JOURNAL CATALOGUE OF

It is to the credit of England that so many

them. We engrave on this page some of the works contributed by Mr. J. A. WHEATLEY, Goldsmith



of its Provincial manufacturers have sought to obtain



honours at the Paris Exhibition—and have won



and Jeweller, of Carlisle and Penrith; conspicuous for merit of design and great excellence of workmanship. They are of various orders



and classes—"elegancies" and utilitarian; chief among them being a Yase of much beauty, made of native silver,



and presented by the ladies of Cumberland to Her Royal Highness the Princess of Wales.

detract from the effect of otherwise good work. The excellent quality of the metal in Messrs. Millar's exhibit fully keeps up the general character of the British glass in this respect.

In addition to their remarkable and effective display of Porcelain, &c., Messrs. W. T. COPELAND AND SONS, London (18, Class XVI.), have a small but very excellent exhibit of glass. In point of colour, purity, and brilliancy, it is very doubtful if any glass in the Exhibition is equal, certainly not superior, to it. With the exception of two claret jugs, Messrs. Copeland have confined their contribution to such glass as any customer of average means might be expected to purchase in the regular course of business. The cut glass, in design, detail, and form, is admirable.

The engraved glass is chiefly noticeable for the simple classic forms and details of the engraved work. No attempt at gradation, or play of light and shadow, is attempted; but the forms are distinctly given as pure planes, the lines being elegantly designed and drawn, whilst the skill of the engraver is shown in accuracy of repetition.

The two claret jugs (not a pair) already alluded to, are very clever examples of artistic engraving. One has for its principal decorative subject the chimære of Lucas Van Leyden, already mentioned as used so effectively on a water jug, in Mr. James Green's exhibit. This seems to be a favourite subject with glass engravers, and is certainly an effective one, when skilfully treated. The

THE PARIS UNIVERSAL EXHIBITION.

M. BOULONNOS, of Paris, makes a good

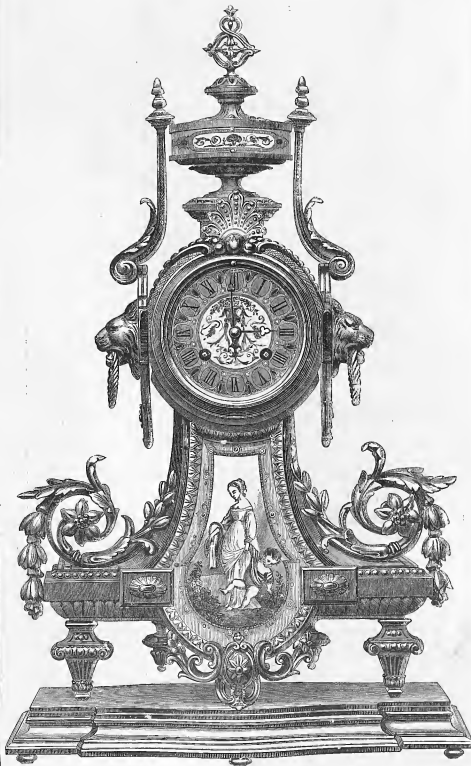
of the various objects, either for use or ornament, are widely famed. In some of his works we observe a judicious combination of porcelain with



display of his productions in the avenue



set apart for French bronzes. They consist



the metal, and especially in the Clocks he exhibits: three of these are engraved on this page.

spirit of the ornament is carried out with great skill and beauty of detail. The other jug is in the same style and of the same form, but the central subject is an armorial blazon, skilfully arranged. The manner in which the lateral ornaments supporting the central ones are introduced and executed is thoroughly artistic; the only objectionable point being the detail of a group of flowers surmounting a tazza placed as a finish to the side ornaments, as it is not in character with the rest of the work.

Before finishing these detailed notices of the British Glass Exhibits, it is necessary to call attention to the Toilet Mirrors exhibited by PERRIN & TUCKER, London (15, Class XVI.) The effects produced are very delicate and artistic. The simplicity of detail is rendered valuable, ornamentally, by the alternation of opal and crystal glass in segments on the balls.

Mr. T. C. MANCIE's Toilet Mirrors (10, Class XVI.), with decorations in twisted chain work and bulbs, all in crystal glass, are very excellent. The plateaux and other contrivances for arranging flowers are effective and ingenious.

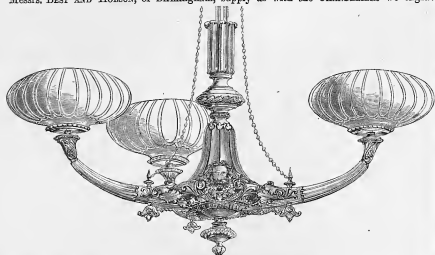
Having endeavored to do justice to the British glass manufacture as shown on this occasion, the productions of our enterprising hosts, the French, must claim attention.

FRENCH GLASS.

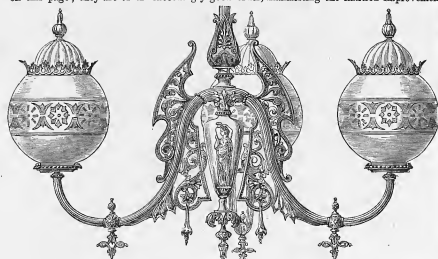
As might be expected, the glass manufacture of France is largely and well represented; and if the chief purpose of glass was to display its productions as ornaments, rather than to serve the domestic uses of the table and the household, undoubtedly the French glass would take even a much higher position than it

# THE ART-JOURNAL CATALOGUE OF

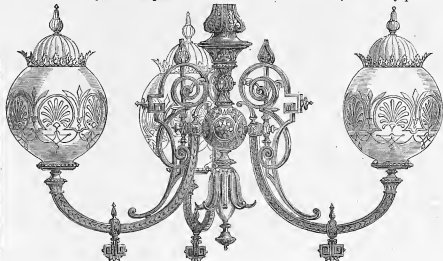
MORSE, BENT AND HOBSON, of Birmingham, supply us with the CHANDELIERS we engrave content to lag behind in the race for excellence.



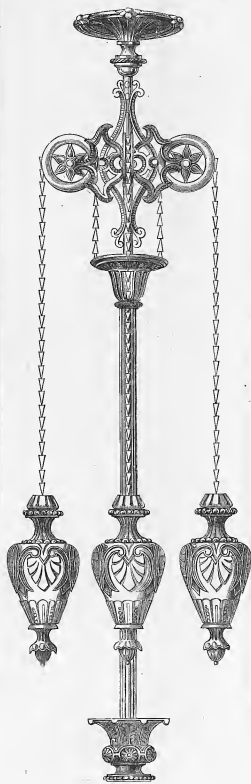
on this page; they are of an exceedingly good order, manifesting the marked improvement



that has of late years taken place in articles of the class where they are chiefly produced.



It is obvious that these manufacturers have consulted safe authorities, and have not been



Of their many admirable chandeliers we select three, engraving also one of the suspending pillars.

does, even with the fact before us that the great aim is to produce objects of luxury, rather than articles of utility combined with elegance and beauty of form.

The first glance at the French display, as a whole, produces some astonishment at the immense variety of coloured, gilded, and painted objects, brought together as glass; followed by disappointment at the remarkable want of purity of colour in the white crystal glass as compared with that of the British section. The masses of chandeliers which hang above the general display practically overshadow it in more senses than one, for the colour of these masses is grey and cloudy, as compared with the brilliancy and translucency of the English chandeliers. This characteristic runs

through most of the French crystal glass, and arises from the same cause which detracts from richness, brilliancy, and softness of glass in the French porcelain—the want of lead in the composition of the glass. As a matter of course the French are wedded to their own system; but how it is possible for them to deny that the result is against them, in this matter of brightness and purity, is almost inexplicable: yet their experts, both in porcelain and glass, maintain, in argument, that which appears to everybody else the very reverse of the fact.

This inferiority in the quality of metal, especially when seen in masses, as in the case of chandeliers, candelabra, lustres, &c., has a fatal effect in many very important works. It is singular too

# THE PARIS UNIVERSAL EXHIBITION.

The firm of MM. LAMBIN, Sa-

facturers in Paris of Imitation Bronzes; in proof of which it is only necessary to say that medals have been awarded to them in the various International Exhibitions in Paris, London, and Dublin. Their "stock"



CURT, AND FOUCHER, may be



classed among the best man-



consists of clocks, candelabra, cups, statuettes, chandeliers, tazze, &c. &c., in the production of which they offer good artistic designs at a moderate cost. The

Clock and Candelabra engraved on this page are selected from a large variety of objects they exhibit. The figures in the former are noticeable as novelties.

how the French designers in glass continue to ignore, more or less, the principle of the crystalline character of the material, and persist in producing details in forms that contradict the very nature of glass itself: leaves, brackets, bosses, and scrolls, which depend for their effect upon the forms being seen under strong light and shadow, are wholly out of place when seen with the light in transition through them, instead of upon them. The best chandeliers, candelabra, and lustres, are those in which ornoln is introduced as the basis of the structure; and when the metallic portion of the construction is not carried into the ornamental, the result is invariably satisfactory.

There are a few exhibits which are fairly representative of the whole, and as these take the lead in the display, it will be sufficient to quote some of the principal productions shown within them.

L. J. MAES, Cristallerie de Cllichy, Seine (1, Class XVI.), contributes some very striking examples of coloured, cut, and gilt glass. The skill observed in the management of some of the effects is very great, but in many instances the result is heavy and commonplace. Three green vases decorated with twisted festoons in white glass are very elegant, and a tazza of charming style; so also is a tray with jug and goblets, *en suite*.

It is possible that the great variety of objects, producing great contrasts in colour, detracts in a degree from the real merit of some of the objects exhibited, and that, if more selected, they would be found more worthy of attention; practically, they are lost in the mass of commonplace articles around.

COMPAGNIE DES CRISTALLERIE DE St. LOUIS, Moselle (2, Class

# THE ART-JOURNAL CATALOGUE OF

In the immediate vicinity of the beautiful Church of St. Sulpice,

various metallic objects, both for use and ornament, employed in church service. Among these last-named

fabricants, M. T. THIERRY stands almost pre-eminent for the richness and elegance of his works—in the



in Paris, are the establishments of the most distinguished



manufacturers of ecclesiastical robes, vestments, &c., and of the

precious metals especially—of which there is a notable display in the Exhibition. The FLAGON, CHALICE, and MONSTRANCE on this page afford examples of his taste.

XVI.), makes a grand display. Here coloured glass, gilding, and painting prevail, and the purpose for which the object is intended, and the material of which it is made, are frequently overlooked in order to produce a striking effect. The chief works are at once large in size and heavy in effect.

Some caskets in ornolu mounts, the coloured surfaces being cut and engraved, are worthy of distinct notice, not so much for the taste displayed in them, as being suggestive of very much better things. The imitations of malachite in cut glass, mounted in ornolu, are novel, and very rich in effect.

The productions of E. MOYOT, Cristalline de Pantin, Seine (3, Class XVI.), are of a varied, and, in many respects, excellent

character. The effect of one casket in coloured cut glass, mounted in silver, is very good. The blue surface tint, the white and silver, harmonize and produce a charming result. The ornamental effects in many of the more noticeable objects are overdone. This is the case in a circular casket for liqueurs, mounted in ornolu, which, but for excess in engraved work, would be very admirable.

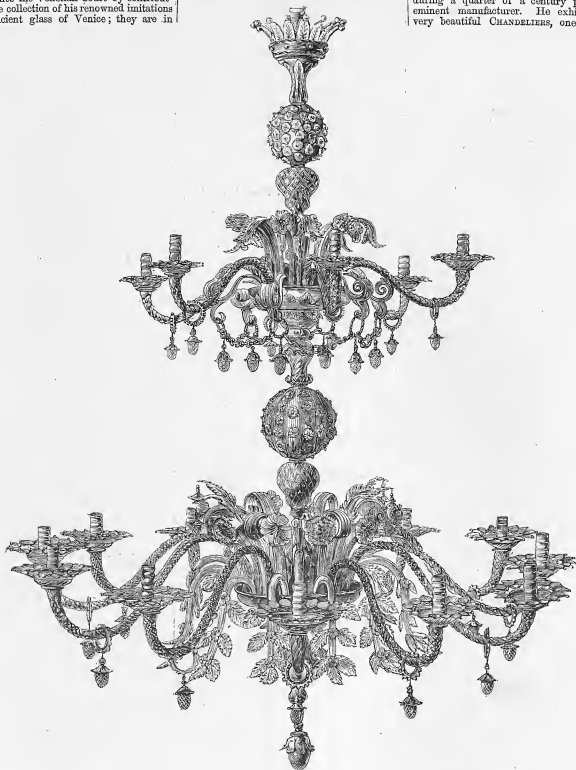
The most extensive and varied, as in many special points it is the best display in the French section, is that of the BACCARAT COMPAGNIE DES CRISTALLERIES, Meurthe (10, Class XVI.). The table glass, especially the cut specimens, are decidedly the best among the French. The forms are generally excellent, and in

# THE PARIS UNIVERSAL EXHIBITION.

Dr. SALVIATI, of Venice, and also now of London, enriches the Venetian Court by contributing a large collection of his renowned imitations of the ancient glass of Venice; they are in

immense variety, and manifest the best results

of thought and labour given to the subject during a quarter of a century past by the eminent manufacturer. He exhibits several very beautiful CHANDELIERS, one or two of



which he has adapted to the modern requirement of gas. Of the chandeliers we engrave the most

remarkable. Colours have been here skilfully introduced, but its principal parts are of crystal

glass. It is a work of delicacy, grace, and refined beauty, worthy of Venice in its "paleiny state."

a pure style, while the arrangement of the ornamentation in facets approaches the perfection of geometric arrangement in proportionate quantities, the larger masses being well contrasted with the smaller details. This gives a variety of light and shadow, so to speak, rarely seen in cut glass.

The engraved specimens, too, are elegant in design, and eminently artistic in the distribution of the lines of ornamental construction. The details are kept light and in tendrils, rather than given in masses, and thus the crystalline character of the material is never interfered with. Some of the etched examples, too, are very happily designed and skilfully executed.

A dinner-table service of crystal glass, mounted in ornolu, is striking in effect and very ornate; but the weight of metal makes

the glass look secondary, which is a decided mistake. The problem is a difficult one to solve as to the relative quantity of the two materials to be employed in such instances as this, as also in chandeliers and candelabra.

Some of the chandeliers and lustres of this firm are good, especially those in which colour has been introduced, as the violent contrast of colour, so objectionable in many of the objects exhibited, has been avoided.

Many of the painted examples of opal glass are very fine, but it is questionable if such works can be regarded as coming within the true range of glass manufacture in an artistic sense, whatever they may be technically. Opaque and semi-transparent effects produced upon or in a material, the greatest beauty of



# THE ART-JOURNAL CATALOGUE OF

From the extensive collection of Jewels exhibited by Messrs. HOWELL AND JAMES, of



London, we have selected several—all of great

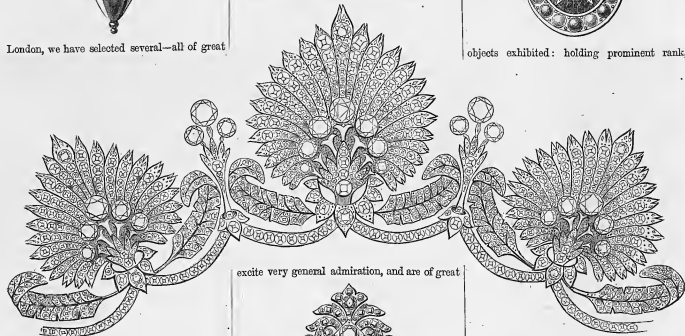


selecting other works of various styles. They

of Art. We can but give outlines, which convey little idea of the grace and beauty of the



objects exhibited: holding prominent rank,

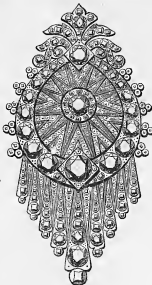


excite very general admiration, and are of great

merit in design and workmanship. The TIARA



is of brilliant, we engrave it of actual size,



value, not only for intrinsic worth, but as works

although they enter into competition with those



of the most renowned Jewellers of the world.

which ought to be its absolute transparency and the transmission of light through it, as an element of colour, whether monochromatic or poly-chromatic, are more within the category of porcelain than of glass proper.

The most novel method of decorating glass in the whole Exhibition is that applied to the ornamentation of a plateau, punch-bowl, and glasses, *en suite*, exhibited by HACCARAT. These are of crystal glass, with a surface tint of deep blue. The effects are obtained by etching into the surface after the manner, as it appears, of cutting a wood engraving; the lines being left in the dark blue tint, slightly reduced, the half tint being simply a reduction of the original blue by the action of acid. Thus there are three tints of blue,—the original "flashed" colour, this a little reduced for the lines of the forms, and then the half tint. Finally, the effect is

completed by the absolute reduction of the surface tint down to the white glass.

The effect is excellent, and the amount of refinement of which the process is susceptible is so great, that, excellent as this example is in many respects, very much more may be expected in future efforts in the same direction.

A collection of mirrors and frames, engraved and decorated in the Venetian manner, is exhibited by A. A. UZZAMATI, Paris (41 and 44, Class XVI.), which deserves special attention from the excellence of some of the designs. The effects produced by the introduction of blue glass are very pleasing. A few of the designs are rather extravagant, but the manufacturer has to consult his market in these objects as in others of less mark.

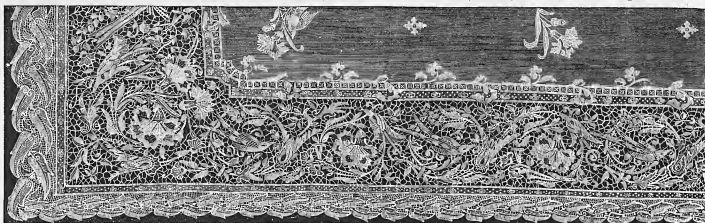
We now proceed to notice, briefly, the Glass of Belgium.

# THE PARIS UNIVERSAL EXHIBITION.

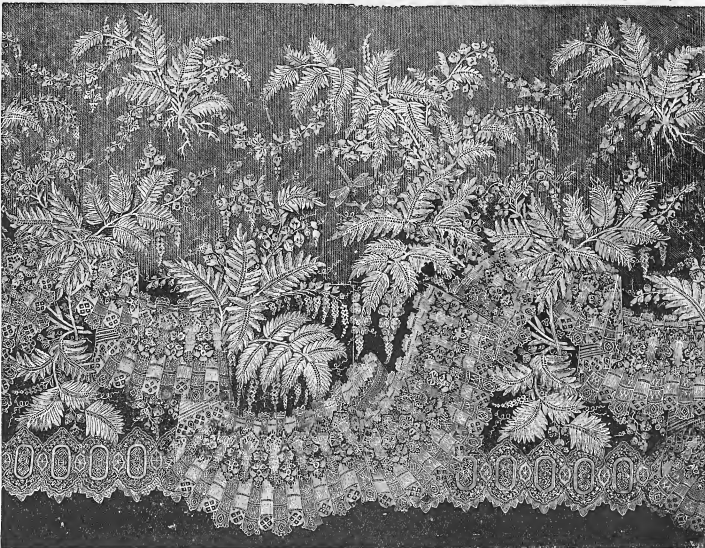
From the collection exhibited by MM. LERD-  
SUS, the eminent lace manufacturers of Bayeux,

we give part of a CURTAIN, with lace border, in  
the style of the old flat Venetian point, of scroll

pattern, with birds and flowers introduced.  
The elegance of the border design is obvious.



We engrave also on this page a FLOUNCE of Alençon point, after the design of Mr. ALBION ROBERT, of perfect workmanship. The system



of shading is here happily introduced, so as to give to the border that surrounds the foliage the very remarkable effect of being fluted.

## BELGIAN GLASS.

This comes next in the arrangement, but consists of a comparatively small display, which does not require any special remark. The character of the table glass is good, and the forms generally are in good taste. There is no extravagance in decorative details, and as the objects exhibited are all for ordinary domestic use, the productions are so far useful as showing what Belgium can do to supply its own wants in this direction.

There are some excellent examples of wine bottle manufacture, which it seems to have been the especial aim of the Belgian executive for the Exhibition to illustrate thoroughly.

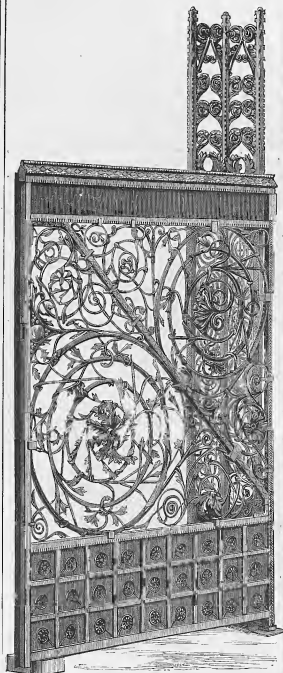
## AUSTRIAN GLASS.

The Bohemian glass exhibited in the Austrian department maintains the traditional reputation of the manufacturers of these objects of domestic art and decoration. In all essential particulars, the characteristics so well known in connection with this branch of continental industry have been preserved without change. There are certainly many variations of form, and some are improvements on former types; but, as a whole, the improvement is rather to be found in the skilful manipulation of the gilding than in the glass itself. The decorations in gold of some of the specimens are superb, alike chemically as in their artistic

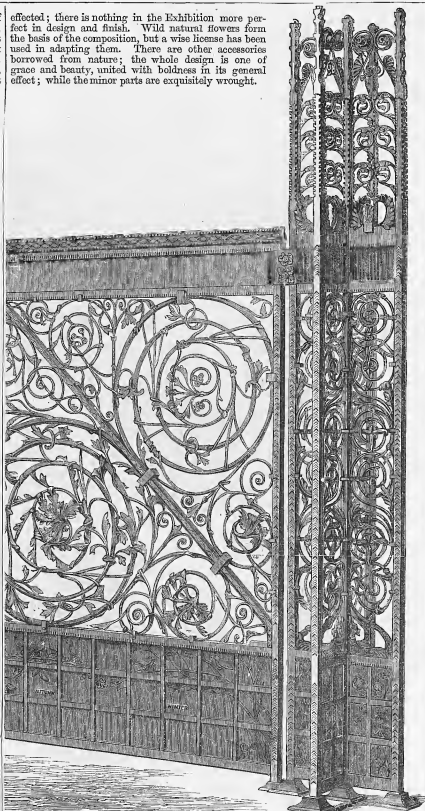
# THE ART-JOURNAL CATALOGUE OF

We engrave the very beautiful Wrought Iron Gates of Messrs. Buxau, Buxau, and Buxau, of Norwich, a firm that has obtained high renown, which the eminent manufacturers fully maintain in Paris, where this work occupies the place of honour to which it is fully entitled. The gates are designed for a terrace or garden approach, and the intention has been to produce a work that

effected; there is nothing in the Exhibition more perfect in design and finish. Wild natural flowers form the basis of the composition, but a wise license has been used in adapting them. There are other accessories borrowed from nature; the whole design is one of grace and beauty, united with boldness in its general effect; while the minor parts are exquisitely wrought.



would please the eye, and afford scope for the development of skill in the artisan. The purpose has been



effects. The raised gold is especially successful, and when combined with the lighter tints of colour, so as to avoid violent contrasts, the effect is very charming; and this is the more decided when in connection with the dead or ground-glass effects.

It would be quite useless to select out of the number of exhibitors, all more or less distinguished for some special excellence; as even this selection would involve a description of a considerable number of exhibits, if justice were to be done in each case. In the best examples, the Bohemian glass has that quality which the French aim at; for the gilding and colour are applied in such a manner as not to contradict the material of which the object itself is made, or the purpose for which it is made.

The green glass is superb in tone and quality of colour, and the contrast with the gilding is fine and artistic in effect.

Some of the most interesting examples exhibited are imitations of old German glass, enamelled with conventional opacity and crudity of colour. The forms of several of these vessels are very quaint and excellent; so much so, that one would rather see them without the enamelled adjuncts.

The most remarkable exhibit of Austrian glass is that of LOHMEYER, Vienna (18, Class XVI.). The crystal glass employed by this firm in the production of candelabra, chandeliers, lustres, &c., is fine; and the designs to which the material has been adapted are the most perfect of their kind in the Exhibition, with a few exceptions among the British glass.

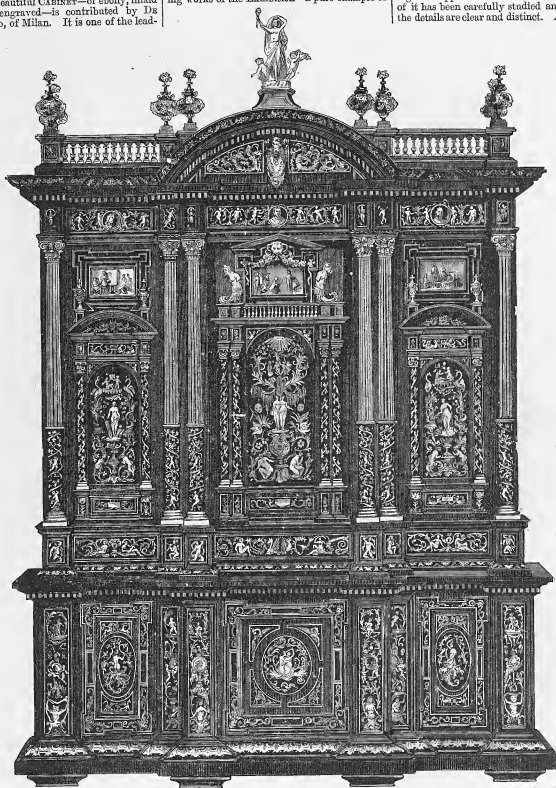
The problem of the exact quantity of ornolite to be used in the structural arrangement and incidental decoration of candelabra and chandeliers seems practically solved by Messrs. Lohmeyer.

# THE PARIS UNIVERSAL EXHIBITION.

This most beautiful CABINET—of ebony, inlaid with ivory, engraved—is contributed by DE ANGELI ANTONIO, of Milan. It is one of the most

ing works of the Exhibition—a pure example of

high Art applied to manufacture. Every portion of it has been carefully studied, and drawn; all the details are clear and distinct. Accomplished



workmen have been employed to carry out the plan of the artist. The artist who furnished

the general design is LEONI ANTONIO, and the engraving of the ivory is executed by GIOVANNI

FRAMBILLA. Italy, which contributes so many admirable works, has sent none better than this.

One pair of candelabra is of excellent design, the ormolu, however, forming the leading feature; but the glass is brought in and treated with such skill and judgment as to leave nothing to be desired.

In some of the chandeliers the whole structure of ormolu is shown as a decided basis, with a very slight deviation from lines into ornamental adjuncts, and upon this the glass is arranged as a decorative clothing, in no way concealing the construction, but adding to its importance by its marked dependence upon the lines and essential points of structure for support. The result is a logical unity of purpose throughout, which is highly satisfactory. This absence of ormolu itself as a decorative material competing

with the glass, the latter never being used structurally or to conceal structure, are novel features, based upon a great principle discoverable in all natural construction, which it were better for the arts of design was more clearly understood and acted upon by our designers and manufacturers.

## ITALIAN GLASS.

This notice of the glass manufactures of the Universal Exhibition of 1867 may be very properly concluded with some description of the remarkable specimens exhibited by Dr. SALVIATI, of Venice, shown with the specimens of his mosaics. In these examples of modern glass manufacture, produced at the request-

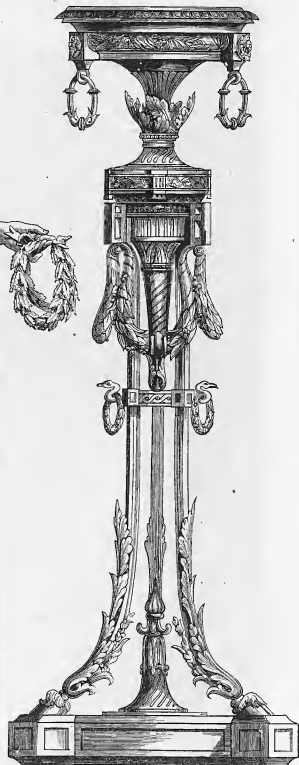
THE ART-JOURNAL CATALOGUE OF

The two works on this page are productions in bronze, executed by M. JULES GRANT, a distinguished bronze manufacturer of Paris. The STATUETTE occupies

able work, from the design of M. GATTELLI, an ornamental sculptor



a central position in the Kiosque of the Emperor, and represents a Minerva distributing honours to successful contributors to the Exhibition. It is a very



of eminence. The STAND FOR FLOWERS also adorns the same edifice, and is another of the fine works of M. Jules Grant.

tated works at Murano, the glories of the Venetian glass of the fourteenth and fifteenth centuries have been revived.

The admirable manner in which various characteristics of old Venetian glass are reproduced is another evidence of the great advance in the manipulation of this beautiful material. Gold, metallic particles floating, so to speak, in the glass, thread work in all its variety, the quaint but elegant forms, the dainty touches of colour, and the filmy fabric, are all imitated in a very remarkable and successful manner, and with so much taste and judgment that, however distinguished for certain peculiarities the old Venetian glass may be, it is quite clear that this revival of the manipulation by successful imitation, promises to give to the admirers of this kind of glass an opportunity for gratifying their wishes at a comparatively easy rate; and whilst the old glass may hold its

own by its susceptibility to damp and atmospheric changes,—in short, its “sweating” qualities, which may be prized or not, according to circumstances,—yet in an artistic sense the modern examples will have great claims upon all lovers of Art from its excellence of execution, its Art merit, and the quality of the material itself.

A very large mirror, decorated in the Venetian manner with tinted, opaque, semi-opaque, and transparent glass, as also some chandeliers and candelabra in tinted glass, form features of this display in the Italian department which merit attention.

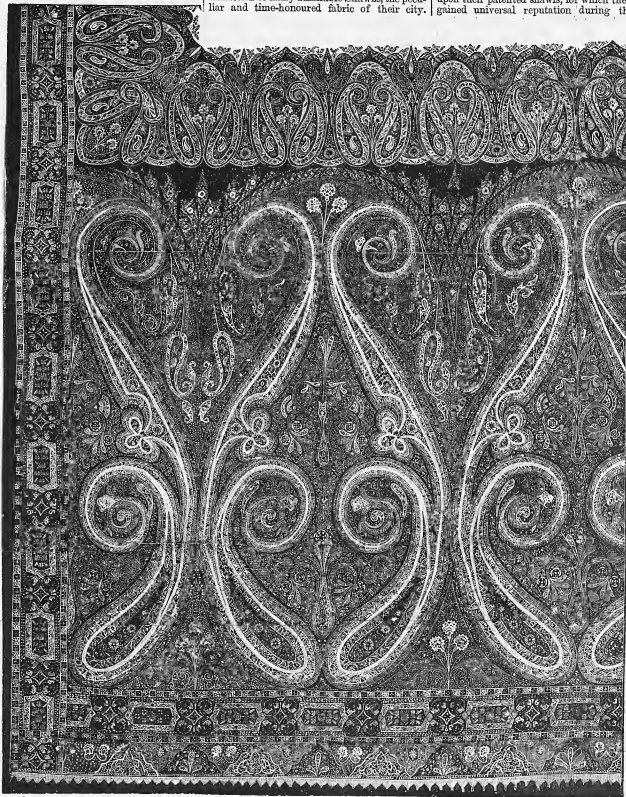
In conclusion, it may be as well to state, that neither the Spanish, Swedish, nor Russian specimens require special notice. Those exhibited in the Russian department are more ornate than tasteful, and consequently are more for show than real use.

# THE PARIS UNIVERSAL EXHIBITION.

Messrs. CHADBURN, SONS, AND CHIEP, of Nor-

wich, sustain the reputation of England by the exhibition of many admirable SHAWLS, the peculiar and time-honoured fabric of their city.

They are made with considerable improvements upon their patented shawls, for which they have gained universal reputation during the last



fifteen years. Their characteristic features are, perfection of make, design, and brilliancy and purity of colour, and lightness of fabric.

In bringing this notice of a most interesting branch of Art-industry to a conclusion, it is only right to say that an endeavour has been made to bring out fully and fairly the merits and salient peculiarities of the various exhibits of which the space available for the purpose would allow. Demerits have been touched upon rather as a warning than in a spirit of captious criticism; and it may happen, as certainly has been the case ere now, that the discussion of the faults may prove more really useful than the praise due to well-earned success.

In this branch of Industrial Art, at least, England has obtained honour, and deserved it.

## THE LACE AND EMBROIDERY.

BY MRS. DUKY FALLISER.

LACE is made of various materials—of flax, cotton, and mohair, of silk, gold, and silver. It is fabricated in various manners—by the needle, on the pillow, and by machinery.

To Italy is assigned the invention of point or needle-made lace, but its fabrication has always been the favourite occupation of the Convent in all countries, and throughout many centuries to the present day, for the adornment of the altar and its Ministers.

# THE ART-JOURNAL CATALOGUE OF

M. PANNIER-LAHOQUE, of the Palais Royal, whose many beautiful works are well known to English visitors to Paris, exhibits a large collection of charming objects of painted and de-

unquestionably his "show" adds much to the reputation of France. We engrave two of them, and may hereafter select others; the first is a Vase, the body of which exhibits some excellent



corated porcelain, as well as of crystal, many of which are mounted, chiefly in ormolu. They vie with the best productions of any country, and are painted with great skill by able artists;



painting of figure-subjects. The Clock is composed of porcelain, admirably coloured, and ormolu. Both of these objects are bold and massive in design, yet not heavy. M. Pannier-Lahoche is a true artist, and personally superintends the works that emanate from his establishment.

The earliest productions of the needle consisted of darned netting and cutwork. In the first, a network arranged in squares upon a frame was darned or embroidered with patterns or figures. This work has lately been revived under the old name of "Filet."

Cutwork was formed by drawing the threads of linen, and working them with button-hole stitch into various geometric figures, the superfluous cloth being cut away. For these works various pattern-books were published in the fifteenth and sixteenth centuries, among which that of the Venetian Vinciolo, was most widely circulated. It was printed at Paris, and dedicated to Louise de Vaudemont, wife of King Henry III. These books are now of the greatest rarity.

The Netherlands lay claim to the invention of the pillow; and

during the fifteenth and sixteenth centuries, she supplied lace-makers to all Northern Europe. From Flanders, Barbara Utenmann procured assistants to set up her workshop at Annaberg, and extended the art of lace-making over the Harz mountains; Brabant workmen established the lace manufacture of Denmark at Rønder; and refugees from the Alva persecutions carried their industry to Holland. When Colbert gave the first impulse to the lace manufactures in France, so great was the rush of the lace-makers to that country, that the government of the Netherlands issued an edict, prohibiting their emigration under severe penalties.

France, more especially, is a lace-wearing as well as a lace-making country. Of the Valenciennes lace made in Belgium, France alone buys more than all other countries united. The taste for wearing lace, introduced by the Italian queens of France,



# THE PARIS UNIVERSAL EXHIBITION.

The fame of England is largely upheld in the Universal Exhibition by the renowned

firm of HUNT AND ROSKELL, who contribute extensively some of the most perfect and the most costly of their rare productions. On this page we engrave two of great beauty: the one is a "CERES-PISCES," made for H.R.H. the Prince of Wales: it tells the story of Edward I. presenting his new-born son to the Welsh chieftains. A statue of St. David surmounts the vase for flowers. It is designed and modelled by Mr. A. J. BARRETT. The VASE—a work of the very highest order of Art—is the production

of ANTOINE VERTÉ, a name that is honoured in England as in France; it is in silver re-



presented, and was executed for the first Earl of Ellesmere. On one side a *relievo* represents Cupid carrying Psyche to heaven,



surrounded by the Graces; on the other, Psyche is presented to Venus by a group of little Loves. A figure of the deserted Psyche crowns the summit of the vase.

attained under Louis XIII. to the most extravagant pitch. The queen-mother, Mary de Medici, loved outward adornment, as her portraits in the Louvre, by Rubens and Porbus, bear ample testimony. The lords and ladies of her court wore lace in the greatest profusion. The falling collars and cuffs were trimmed with deep scalloped lace of geometric design, while garters, shoes, and even the tops of the boots, were decorated with the same material. Nor were the courtiers of the Regency, in the ensuing reign, less lavish in their use of this costly fabric, and fortunes were expended in its purchase.

In vain were sumptuary edicts issued by successive ministers prohibiting the entry of the laces of Italy and Flanders. Pro-

hibition only increased the demand, and every attempt to stop the growing evil was fruitless, until Colbert came into power, and devised a surer remedy. He resolved to develop the lace industry in France, and to produce fabrics which should rival in beauty the coveted points of Italy and Flanders; so that if fabulous sums were expended on such luxuries, the money to procure them should not go out of the country.

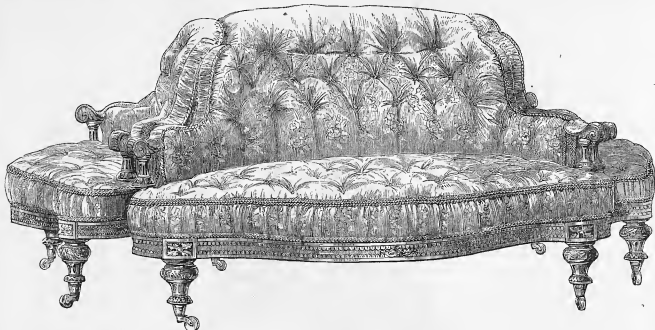
Sending to Venice for practised workwomen, he established them at his chateau of Louvray, near Alençon, under the direction of Madame Gilbert, herself an experienced lace-maker. The king, Louis XIV., was invited to inspect the first productions of his fabric. He expressed himself delighted, gave large orders

# THE ART-JOURNAL CATALOGUE OF

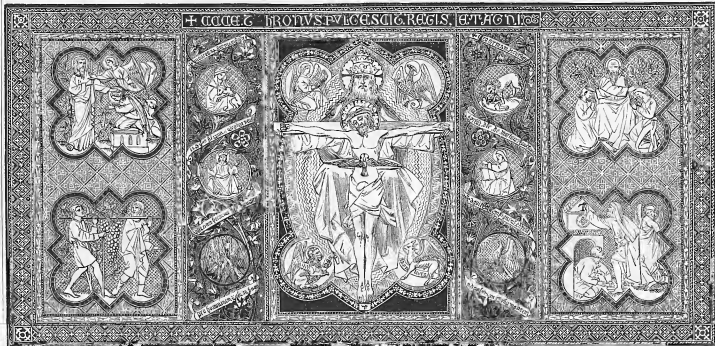
Messrs. FILMER AND SON, of London, do not make a "grand display" in Paris, but they show one work of very great excellence, sufficient to sustain the high reputation they have

obtained for combination of merit in design with sound workmanship. We engrave a FURNITURE of their production; it is circular, but so constructed as to separate and divide into a sofa,

and for easy-chairs. The plan is most ingenious, simple, and of manifold utility. As a specimen of manufacture, it is not surpassed by any work of its own kind in the Exhibition.



Herren GUANT, of Vienna, exhibit many admirable works, principally for church use. They are productions of singular beauty, and may be accepted as perfect specimens of what the needle can do, when directed by knowledge and intelligence. We introduce one of them—



an ALTAR CLOTH. The engraving conveys a notion of the merit of the design, but of the delicacy of the workmanship it gives only a faint idea.

himself, and desired no other lace should be worn at court except the new manufacture, upon which he bestowed the name of "Point de France." Encouraged by his success, Colbert established fabrics of point and pillow lace in other towns of the kingdom; lace manufactories started up in every direction; and to Colbert France owes the development of an industry which now employs 200,000 of her female population.

The principal lace manufactures of France are Point d'Alençon, the black lace of Normandy, and the laces of Arras, of which Le Puy is the centre, and those of Lorraine at Mirécourt, with the light fabrics of Lille and Arras.

Point d'Alençon is the only French lace not made on the pillow. It is worked entirely by hand with a fine needle upon a green parchment pattern in segments about ten inches long. These are

afterwards joined by invisible seams—a task of great nicety, which devolves on the head of the establishment. At Alençon each part is executed by a special workwoman; to one is given the ground, to another the flowers, and so on. About twelve hands are required to finish each piece of Alençon lace. Formerly it took more. Hence the high price it always attains, being the most costly of all kinds of lace.

The manufacture of Alençon, supported by fashion and court favour, continued to flourish, and never were its products in greater demand than in the reign of Louis XV. It fell with the monarchy, but was revived by the first Napoleon, who gave large orders to Alençon on his marriage with Marie Louise. A bed furniture powdered with bees, and enriched with the imperial eutheons, must have been a marvellous work of time and labour.

THE PARIS UNIVERSAL EXHIBITION.

We engrave on this page two other of the works of M. Goué, the renowned Silversmith of Paris. He exhibits largely, contributing mainly to uphold the honour of his country. All his productions are of the highest

order of Art; they are, indeed, works of sculpture, and eminent sculptors have supplied the models. The first piece has been executed for the eminent "metallurgiste," M. Pottin, and represents the several phases of his



"industria," illustrated by figures, medallions, &c. It is a fine and very grand composition, most admirably carried out. The other engraved subject is a "Couronne" for flowers, to occupy the centre of a table—a most charming production; the figures and ornamentation are beautifully modelled. It is obviously the work of a true artist.



The fabric again fell with the First Empire, to revive in unequalled splendour under the Second. Specimens of matchless beauty appeared in the *corbeille de mariage* of Her Majesty the Empress, and the *toilette* of the Prince Imperial was no less costly. The curtains and bed-trimmings of the cradle presented by the city of Paris to the imperial infant were of the most finished workmanship, and cost 120,000 francs (£1,800). This cradle, with its rich ornaments, is among the objects exhibited by the Imperial Manufactory of Sévres; but where are the Alençon curtains? Both should have been exhibited together, and the latter deposited among the historic treasures of the "Musée des Souverains" at the Louvre. The most remarkable example of Alençon point in the present exhibition is the production of M. Lefebvre, the eminent lace manufacturer at Bayeux, where he has established

a fabric for making Alençon point, and brought lace-makers from that town to carry it on. It consists of two magnificent flounces, of faultless execution and elegant design. In the festooned border, which has the appearance of being fluted, we have a specimen of the great improvement that has lately taken place in lace-making—that of giving the effect of light and shade by an ingenious variation of the stitches.

Next in importance to Alençon, is the black lace of Normandy. The fabric extends throughout the department of Calvados, but it is at Bayeux it has attained its greatest perfection. The Normandy lace-makers owe their prosperity to the invention of the "point de racoon," or fine-joining, by means of which they are enabled to make shawls, flounces, and other large pieces, in a number of separate segments, and then join them invisibly together. A

# THE ART-JOURNAL CATALOGUE OF

The three grand "pieces" engraved on this page are among the principal attractions of the Exhibition—"the observed of all

a gentleman of large experience, sound judgment, and matured taste. The issues of the Company are, in all

are from models supplied by the famous sculptor, CARBET. BELLERUS. The Clock and Candelabra are partly of bronze-dore,



observed." They are productions of the "COMPAGNIE DES CHAUX," directed by M. Vior,



cases, the works of accomplished artists, and are, consequently, of the highest order of Art. Those we engrave



the draperies being of onyx and the pedestals of verd-antique; the bouquets are of enamel.

half shawl, or "pointe," of M. Lefebvre is a most perfect specimen of shading and workmanship. A border of roses surrounds the shawl, and a bouquet of the same flowers forms the centre, grouped with the elegance of a Redouté, and beautifully shaded as a painting. The ground is perfectly plain; a master-piece of its kind; not a joining can be detected. M. Verde-Delisle has also, with many others, exquisite specimens of this manufacture, the most flourishing, at present, of all in France. Bayeux lace is often called Chantilly, where little or no lace is now made.

The department of the Haute-Loire, part of the old province of Auvergne, is, after Normandy, one of the principal lace districts of France. The whole of the women are lace-makers from their cradles. As soon as the infant can use her hands, instead of a

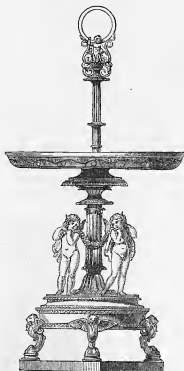
doll, a small lace pillow, with three threads fixed upon a nail, is given to her as a toy, and her tiny fingers are taught to plait the threads. As she grows older, a more complicated frame is substituted, and she begins to fabricate a narrow lace: a child of six years old has been known to earn a halfpenny (two *liards*) a-day. Lace-making at Le Puy is not only a trade, but a passion. It is the infant's plaything, the woman's support, and, when old and obliged to return to the simple laces of childhood, the aged work-woman will ply at her pillow so long as her eyes can distinguish, or her fingers move, the bobbins. When their twirling is no longer heard in a house, it is a sure sign that the end of its occupant is at hand.

The laces of Le Puy are remarkable for their cheapness. Here

THE PARIS UNIVERSAL EXHIBITION.

Herr LOEBBE, of Vienna (whose works in Glass, very numerous and of the highest excellence, are objects of

from the best artists of Austria. Wo engrave two selections from a SERIES



universal admiration), supplies us with material for another page. They are pure examples of Art applied to manufacture, and are not surpassed, in design, by



the contributions of any producer of any country. But he has derived valuable aid and zealous co-operation



for the TABLE, mounted in ormolu, and a large CHANDELIER of exceeding beauty.

are made Cluny, mohair, guipures, and almost every description of lace.

Those of Lorraine, made chiefly at Mirecourt (départ. Vosges), are also of low price. "Application" flowers, like those of Brussels, were its best production; but Mirecourt, of late, has been chiefly occupied in making Cluny lace.

The laces of Lille and Arras, identical in their make, were formerly of great reputation. The workmanship is excellent, and the Lille has the most transparent and lightest of grounds. But little is now made, other industries at Lille offer more remunerative wages, and Mirecourt manufactures these light laces at a cheaper rate.

From France we pass to Belgium—the classic land of lace. Its manufacture has always proved a principal source of national wealth, and, when other industries have disappeared in times of persecution and war, the lace fabric has, by its prosperity, upheld the failing resources of the country. It is now even more flourishing than in the most palmy days of the Netherlands. There are twenty principal centres of fabrication. Lace-making forms a branch of the national education, and employs, it is said, one-fourth of the population of Belgium.

Four distinct manufactures are to be distinguished; those of Brussels, Mechlin, Valenciennes, and Grammont.

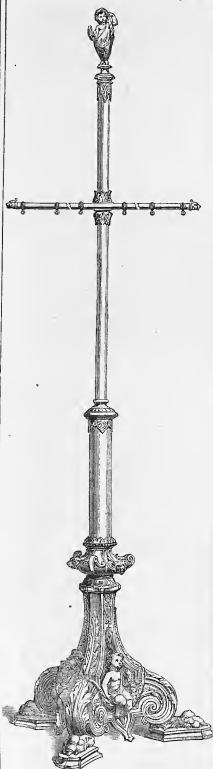
Brussels lace is unrivalled in delicacy and beauty. Like

# THE ART-JOURNAL CATALOGUE OF

Messrs. WILLIAM TONKS and Son, of Bir-

mingham, in Bronze and Bronze-gilt, articles for which the great capital of "the trade" has long been re-

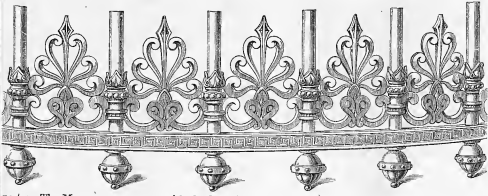
nowned throughout the world. These manufacturers sustain its repute. Of the value of the articles



mingham, are eminent producers of works



they exhibit, as to material, substance, and workmanship, there will be no doubt; but it will be seen they compete with France on ground that has been generally considered exclusively French pro-



perty. The MIRROR we engrave, with the PULS SCREEN and FIRE-GUARD, all from Messrs. Tonk's

establishment, would do credit, both in design and execution, to the better Parisian workers in bronze.

Alençon, it is made in small pieces, afterwards joined together. The thread employed is of the finest texture.

The flowers, or patterns, are of two kinds: true Brussels point, or point à l'aiguille, made by hand; and point-plat, made on the pillow. Point-gaze is also made with the needle. These points are often introduced, combined, in the same piece of work.

In "application" lace, the flowers are sewn on the ground; both point à l'aiguille and point-plat are so applied. Brussels lace is much reduced in price since the invention of "Brussels net," a very fine machine-made fabric, which has entirely replaced the costly pillow-made grounds; but the point à l'aiguille ground is still used for the finer pieces of Brussels lace.

Brussels lace was long known under the name of "Point d'Angleterre," a denomination it has not entirely lost. It arose

from this circumstance. The English Parliament, alarmed after the Restoration at the vast sums expended upon foreign lace, and also with a view to protect the native industry, passed an Act prohibiting the importation of foreign lace. At a loss how to supply their customers, the English lace-merchants endeavored to produce a similar fabric at home; but their attempt proving unsuccessful, they bought up the finest laces of Brussels, and, causing them to be smuggled into England, sold them under the name of "Point d'Angleterre." The exhibition of Brussels lace is magnificent: "pointes," or half-shawls, executed entirely, both pattern and ground, in "point à l'aiguille," with gulle-roses, convolvulus, roses, and ferns of marvellous workmanship. Nor are the specimens of "application" less effective. A superb bridal veil and some half-shawls are of great beauty. Brussels,

# THE PARIS UNIVERSAL EXHIBITION.

Mr. JOSEPH HILL (of whose contributions we en-



grave two), of Birmingham, holds the foremost



place as BRASS STAMPER in the great "Factory," producing them by thousands for "the trade."

From the contributions of MESSRS. MORTON AND SONS, of Kidderminster, eminent and extensive



manufacturers of CARPETS, we select two examples. They are designed by Mr. J. K. HARVEY,



—an artist who has long laboured for this establishment—with much judgment, experience, and taste; and their "quality" is—as are all the productions of this firm—of undoubted excellence.

the queen of lace, was never better represented than now in Paris.

Next in importance to Brussels is the manufacture of Valenciennes lace, which, after attaining its climax in its native city, fell, at the Revolution, never to flourish there again. From France it has passed to Belgium, where its manufacture occupies the lace-makers of East and West Flanders. Valenciennes is made entirely on the pillow, pattern and ground together, and with the same thread. Its workmanship is most elaborate; more bobbins are required to form the ground than in any other lace. From its scintilla, it was called "germeselle Valenciennes." The transfer of its manufacture to Belgium was a great commercial

loss to France, as more is consumed of Valenciennes than of any other lace. Ypres, in West Flanders, is celebrated for the bounty of its Valenciennes; its patterns are good, and the square ground is of great fineness; but Courtrai is fast advancing towards the perfection of Ypres, and has exhibited a Valenciennes half-shawl—a great novelty.

Mechlin is now but little in favour. It was the favourite pillow lace of the last century. Both pattern and ground are made together. The flat thread which forms the flower gives it the character of embroidery. Some is still fabricated at Malines and Antwerp. In the French department is a remarkably fine piece made at Bayeux.



# THE ART-JOURNAL CATALOGUE OF

We engrave three other of the many contributions of M. G. SERVANT of Paris—a LAMP AND

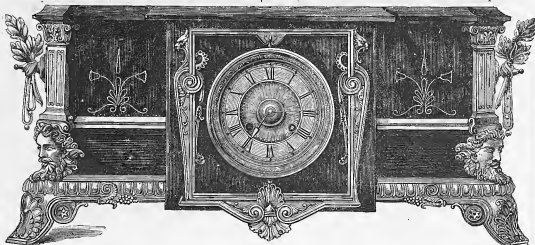
from an Assyrian form: it is in that class of Art-manufacture M. Servant principally excels. He is an



STAND, a Clock, and the Base of another Clock. The Clock, it will be observed, is an adaptation



Art-student as well as a manufacturer. There is no "stall" in the Exhibition that contains more ample evi-



dence of thought to produce good results: and perhaps his whole collection might be engraved with advantage.

The other remaining lace manufacture of Belgium is the black lace of Grammont. These shawls in cheapness rival the finer productions of Bayeux; but the ground is coarser, and the patterns want that artistic taste for which the French industries are so pre-eminent.

In England, Honiton lace takes the first place. The industry was introduced by Brussels settlers, who left their country to escape the tyranny of the Duke of Alva. The Honiton sprigs have always been highly esteemed. At first, they were made separately and worked in with the ground like the old Brussels lace. Later, they were "applied." The ground was of extraordinary fineness, made with thread which cost £70 per pound at Antwerp, and the worker was paid proportionately for her labour; but, as in

Brussels, the invention of machine-made net caused the pillow grounds to be disused, and the flowers were applied upon the cheaper material. The bobbin net ground has again succumbed to fashion, and the flowers are united by "pearl ties," and various other fancy stitches. Mrs. Treadwin exhibits a half-shawl of beautiful workmanship, and there are many other specimens most creditable to the Devonshire lace-makers.

Bellford has left her fine Lille grounds for Chumy and Guipures. Neither our English nor our Irish lace-makers show much improvement in the taste of their patterns, in which they are far behind both their French and Belgian competitors.

The States of Germany exhibit no lace of interest. Prussia, which owes her industry to the Protestant refugees, who fled from

# THE PARIS UNIVERSAL EXHIBITION.

The Clock here engraved is justly regarded as among the best productions of its class contributed by England to the Exhibition. It is the production of Mr. EDWARD WHITE, of Cockspur Street, London; is of silver, oxydised and gilt, decorated with yellow and statuettes illustrating the story of King Arthur; the statues are of the heroic king, theme of song and tale and history, of the magician Merlin, "bold Sir

Bodivere," and the Queen Guinevere. The theme is taken from the old ballad in Percy's *Reliques*; but the artist has drawn largely on the beautiful poem of the *Poet-Laureate*. Our limited space prevents our doing justice to this very admirable work of Art-manufacture. Mr. White has long occupied a prominent place among British horologists; he has continually and successfully striven to combine the higher



Art, with that which is by comparison lower; and, above all, to seek honour by great excellence of workmanship in all his productions.

France at the Revocation of the Edict of Nantes, produces some needle-point flounces. Saxony and Bohemia have only the coarse lace of the peasants of the Hartz Mountains—the teaching of Barbara Uttmann, their benefactress.

From Italy we look in vain for the points of Venice and Genoa, so coveted in the sixteenth and seventeenth centuries. Venice has only the coarse lace of Palestrina; Genoa, the black and white pillow laces of Santa Margherita and Rapallo, made mostly by the wives and daughters of the coral fishermen of the Riviera.

Spain furnishes the black and white silk mantilla laces of Barcelona; Malta, her black and white Guipures.

Russia and Sweden exhibit only peasant laces.

Turkey produces a lace worked in white and coloured silks, with raised and detached flowers of curious workmanship.

Some specimens of lace formed by drawing the threads, are exhibited by Brazil and various States of Central and South America.

Since the application of the Jacquard system to the bobbin net machine, every description of lace has been made by machinery at Nottingham and St. Pierre les Calais. Valenciennes edgings are the staple production of Calais; but the great improvement is in the blondes—perfect imitations in brilliant whiteness of the costly, but now nearly extinct, fabric of Caen.

The large pieces of machine lace, as shawls and flounces, are made at Nottingham and Lyons. Those of mohair at Amiens. There are some yak shawls, of very fine texture, exhibited by M. Lognon.

But while the machine places lace, by its cheapness, within the

# THE ART-JOURNAL CATALOGUE OF

Messrs. BEIJEMANS AND SONS, of London, are extensive manufacturers of articles for the draw-

ing-room, the toilet-table, the boudoir, and the library, such as those of which we convey an idea

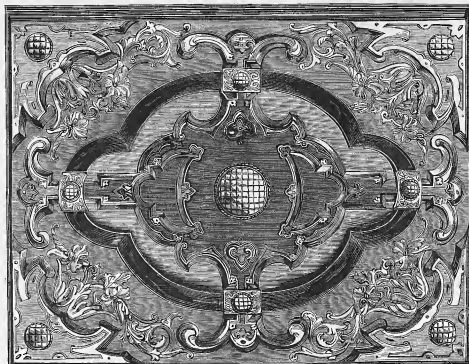
petes, and by no means unfavourably, with those of French and German producers of "articles de luxe" of the class. We



by engravings. They are of metal, gilt, sometimes very richly, in enamel, or in "filigree" gold, and are always fine examples of perfection in workmanship. Messrs. Beijemans deserve high praise for

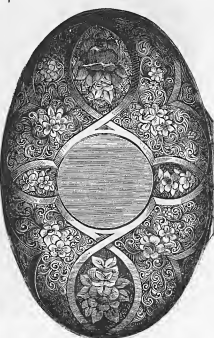


engrave of their very elegant and meritorious productions a Jewel Box, rich in its Arabesque ornamentation; the CORN



the improvements they have introduced into their designs; following the example of conti-

mental rivals by seeking and obtaining the co-operation of able artists. Their "show" in Paris com-



OF AN ALBUM (valuable gems being introduced in both objects); a CANDLESTICK of excellent form, and an ETOI CASE.

reach of all, it has never lessened the demand for the productions of the needle and the pillow, which still realise the high prices due to their delicate texture and exquisite workmanship.

Closely allied to lace is EMBROIDERY. The special distinction between them is that embroidery is worked upon a different tissue, whereas in lace, both tissues are the same.

To refer to the history of embroidery, would be to go back to all the great nations of antiquity. Jews, Egyptians, Phrygians, and Babylonians, all excelled in the art, which was equally in repute among the Greeks and Romans, and was and is still carried to great perfection in India and China. In more modern times the great cities of Italy, Venice, Milan, and Genoa, surpassed in their rich embroidery every other European country. France now leads.

It is difficult to class an industry in which such a multitude of different materials are employed. The simplest division is between white and coloured embroidery.

White embroidery comprises works executed with cotton or thread upon muslin, jaconet, cambric, and tulle. It is made either by hand or by machinery. France, Switzerland, Saxony, and Scotland, are the principal countries of its production.

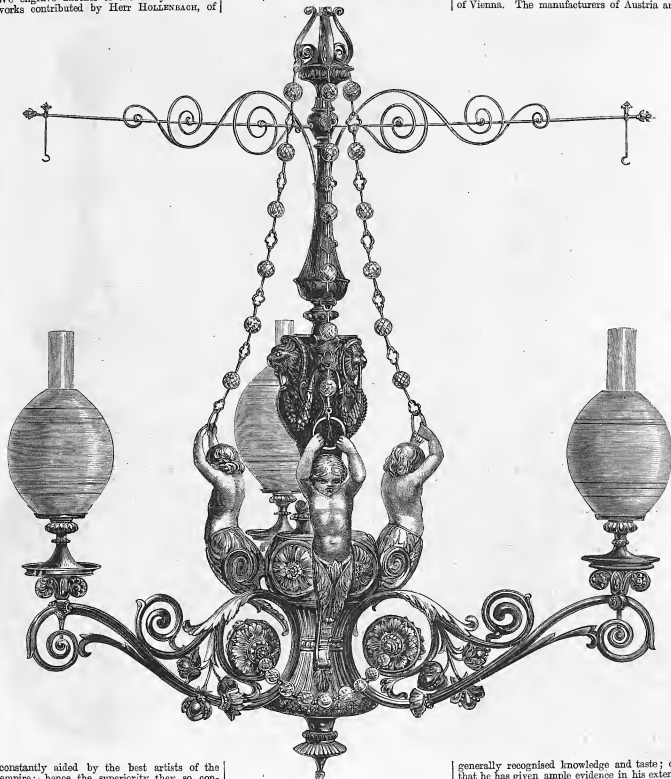
Every one is familiar with the beautiful embroidery of Nancy; and Mirecourt (Vosges), another town in the province of Lorraine, rivals it in the perfection of its work. Of their productions choice examples are in the Exhibition—crosses, shirt-fronts, pocket-handkerchiefs, pillow-covers, &c.—embroidered with flowers, birds, animals, figures, vases, chateaux, all perfectly rendered, equalling the Swiss in workmanship, and surpassing them in taste.

# THE PARIS UNIVERSAL EXHIBITION.

We engrave another of the many admirable works contributed by Herr HOLLENBACH, of

Vienna; a CHANDELIER of bronze-dort, de-

signed by the eminent architect HASENBACH, of Vienna. The manufacturers of Austria are



constantly aided by the best artists of the empire; hence the superiority they so continually manifest in the productions they issue.

Herr Hollenbach is himself, however, a man of

generally recognised knowledge and taste; of that he has given ample evidence in his extensive and universally attractive "show" in Paris.

Saxony is the cradle of white embroidery, which is the great employment of the peasants of the Harz Mountains. Among the many admirable examples sent from Plauen is an infant's robe, a marvellous work, the bunches of flowers almost entirely detached from the ground.

In Switzerland, the great seat of embroidery is the Canton of Appenzel—St. Gall its commercial centre. The embroidery worked by hand is exquisite; that produced by machinery is regular and well executed. But the most important branch of this industry in Switzerland is its fabric of net and muslin curtains embroidered in crochet. Of these the collection is most brilliant, but the patterns are generally too heavy and crowded for the material upon which they are executed.

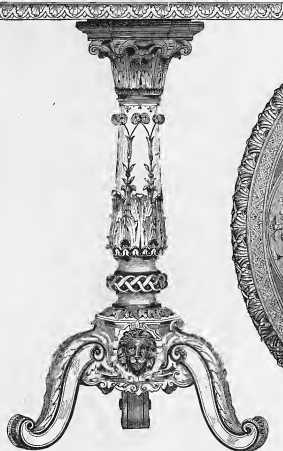
The seat of the manufacture of crochet curtains in France is

at Tarare, near Lyons, long celebrated for its tambour work as applied to collars, caps, and other objects of dress. Fifty years back it occupied the greater part of the female population of Tarare, and the women were to be seen at each cottage-door, working on the tambour-frame, as we see them now plying at the pillow in the districts where lace is manufactured. This branch of industry has been transferred to the production of curtains, of which Switzerland had formerly the monopoly. Now Tarare has surpassed her instructress, and the curtains exhibited are unrivalled in beauty of design and execution.

Scotch embroidery, so original in its style, so rich but heavy in pattern, is not exhibited. Glasgow is its chief centre. The delicate embroidery of the Philippine Islands—the Manila pocket handkerchiefs, made of the fibre of the pine apple—is also wanting.

# THE ART-JOURNAL CATALOGUE OF

We engrave other of the works contributed by the ROYAL PORCELAIN MANUFACTORY OF DRESDEN (Meissen). The TABLE, one of the



most attractive objects in the Exhibition, contains a painting by the hand of Herr MULLER, one of the artists of the establishment,

The other objects on the page are a Vase of great beauty, both in form and in

Vases, which, though unpretending, have much grace.



from a picture by Professor SCARONIA, of Carolinfield. It is a marvellous achievement of the art, surpassed by few, if any, painters of porcelain in modern times.



the art that adorns

it, and two small



The collection exhibited by the Royal Manufactory of Dresden upholds its renown.

Persia exhibits the veils worn by the Persian women; the texture is cotton. The loophole through which they are enabled to see is composed of fine lattice-work, most exquisitely wrought, the stitch resembling that used in the ornamental open-work, or "jours," of the Alençon point. Round this opening is an embroidery in white silk.

In coloured embroidery we look to the East for works of gold and silver on velvets, satins, and other rich tissues, applied to the commonest articles of domestic use. The collection sent by Turkey is magnificent, rivalled only by that of the Viceroys of Egypt. From China we have the five-clawed dragon of the Celestial Empire, gorgeously embroidered in gold, and some white

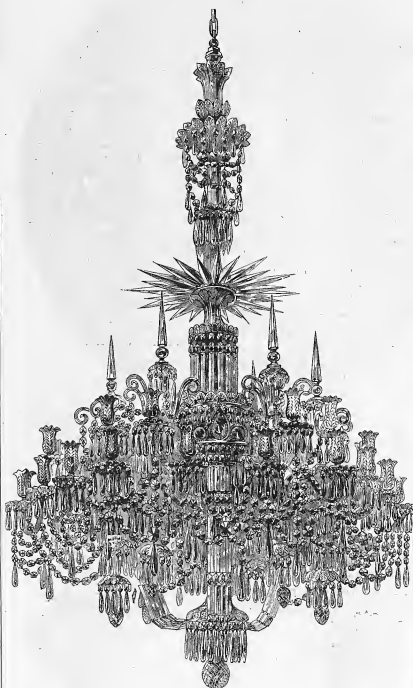
and coloured satins most elegantly worked with flowers in coloured silks, and other specimens of its usual type of embroidery. India, unmentioned in the official catalogue, has a variety of its brilliant products unclassified and unlabelled, except with the cards of the French dealers who exhibit them.

Russia sends some good embroidery from Teflis. Nor should we leave unmentioned the lively-coloured woollen embroidery on the leathern garments of the inhabitants of Roumanian, and the moose-hair decorations of Canada. Some church vestments of Milan are designed with great elegance, but nothing approaches the ecclesiastical embroidery of Lyons and Paris.

# THE PARIS UNIVERSAL EXHIBITION.

Mr. JAMES GARNY, of Upper Thames Street, London, ranks among the best exhibitors of works in Glass, maintaining the highest claim to excellence of material

and exceeding beauty. The other objects are those of graceful utility; Art has, however, entered into the composition of



and for the engraving by which so many of them are decorated—the production of accomplished artists. The principal object on this page is a CHANDELIER of great merit



ful utility; Art has, however, entered into the composition of



all these productions, and the fame of England in this im-



portant department has been upheld by the manufacturer.

## ADAPTATIONS FROM THE ANTIQUE.

BY THE REV. CHARLES DOUTELL, M.A.

"HISTORY," it is said, "repeats itself." And the experience of the world has confirmed the truthfulness of the saying. At the same time, however, it is well known that, like others of the same class, this comprehensive saying is true only in a general sense, and without any reference whatever either to literal exactness or to matters of detail. The repetitions that are recorded in historical chronicles are the result of periodical recurrences of great combinations of events, coupled with certain general existences in the motives and aims that influence and govern human conduct.

The historian, therefore, when he is treating of what may be

entitled a repeating era or event, does not turn back to some earlier volume and transcribe for his present use the pages he had written there. And yet, when the fresh chapter has been added to his work, in his last expressions and sentences he sees the reflected image of his former narrative. The actual words, indeed, are altogether different; so are the actors, the incidents, and the places; and no less different also are both the imagery and the external circumstances. Still, in reality, it is an old story, often told already under various aspects, that has just been told once more; and history, *mutatis mutandis*, has been repeating itself.

It is to be particularly noted that, while thus fulfilling the obligations of the Law of Repetition, the actors themselves in the historical drama for the most part are—probably they are alto-

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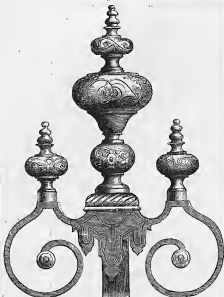
M. MORISOT is one of the most eminent of

are to term those indispensable necessities that

resemble the ancient fire-dogs of England. The



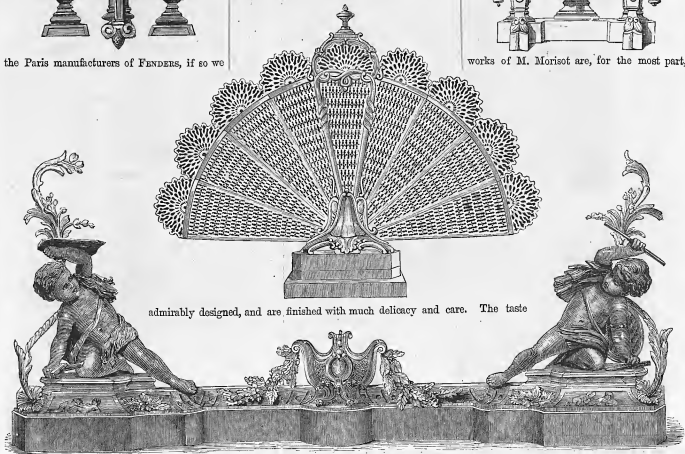
the Paris manufacturers of FENDERS, if so we



suit only the fireplaces of France, and which



works of M. Morisot are, for the most part,



admirably designed, and are finished with much delicacy and care. The taste

may be questioned that places before a fireplace representations of objects that could by no possi-

bility be found there; but such is the "mode." The French *salon* would be incomplete unless

the burning wood was guarded by armed knights, cupids, animals, or vestal virgins.

gether—unconscious of following any precedent. Some few among them, an exceptional few, may bring the experience of the past to bear upon their present course of action: but then they do this as thoughtful, independent observers, not as deliberate copyists; as men who seek counsel which may influence for good their own judgment and resolution, without even suggesting to them that they should abdicate or hold in abeyance their prerogative of judging and resolving for themselves. Repetitions in history, accordingly, imply no sacrifice of independence, no substitution of external authority for personal self-reliance, seeing that, after all, they are brought about by that supreme law of human life which, under similar general conditions, causes events in their general character to assimilate.

The same, or a cognate Law of Repetition, when applied to Art, is found to operate in a manner altogether different. Here the repeating process, even when it is only partially carried into effect, is deliberate, intentional, and explicit. In addition also to their being undertaken with the express purpose of repeating what had been done before, repetitions in Art are designed either to be in exact conformity with the selected model, or to be so slightly modified as to recall the image of the original without actually reproducing it; they are based on the same principles with their models, they fulfil the same types, and very commonly they are wrought out in the same details.

Repetitions in Art resolve themselves into two great classes or sections; and between these two, notwithstanding the existence



# THE PARIS UNIVERSAL EXHIBITION.

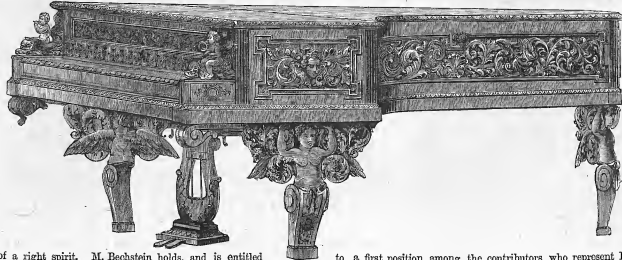
These PIANOS are the contributions of Herr C. Bechstein, of Berlin (manufacturer to the King of Prussia). They have much external beauty,

and, no doubt, great internal worth. Of the

one we enable our readers to judge. The carving is of a high order. The "Concert Piano" is of nut-wood, the carved portions being of ebony:



a medallion of Mozart is a piece of true Art. | Indeed, so are all the parts of these produc- | tions, which are manufactured under the influ-



ence of a right spirit. M. Bechstein holds, and is entitled

to, a first position among the contributors who represent Prussia.

of certain most important qualities and conditions common to them both, a broad line of distinction is to be drawn.

On the one hand, through the action of Repetition in Art, style is gradually developed and finally established; and, in like manner, local traditions having reference to the practice of Art, grow, step by step, into maturity, and become established and recognised. Many and infinitely varied are the influences which, through their sustained action, combine to produce that definite system well known under the title of Style in Art. And style in Art, as it must have been produced through repetitions, so it implies the continuance of the repeating processes by means of which its own living existence is to be prolonged. This is a

legitimate, an honourable, and a worthy system of repetition; for, in fact, it amounts to the practical maintenance of established principles, which, of necessity, act in conformity with a governing law, and therefore exhibit a consistent uniformity among their productions.

But, on the other hand, distinct altogether from the happily harmonious operation of a style of Art repeating itself, on its own soil, amidst its own people, and at the hands of its own producers, is the second mode in which repetitions in Art are carried into effect. In these cases, indeed, instead of repeating themselves, styles of Art and the traditional usages of artists are repeated, perhaps after the lapse of centuries, and probably among alien

# THE ART-JOURNAL CATALOGUE OF

MM. MATHIEYON AND BOUYARD, of Lyons, hold highest



rank in the great city of silk manufacture, and con-



sequently are among the chief producers of the world.

Their "show" in Paris is an assemblage of productions of great beauty and of admirable



"make." We engrave two "bits," and also a very elegantly designed PANEL; but we can give no notion of their refinement in shading and perfect harmony in colour.

rares, in strange countries, and under inconsistent if not antagonistic conditions. Repetitions such as these have little, if anything, in common with that excellent use of study, which applies to the cultivation and improvement of modern Art the accumulated wisdom and experience of antiquity. The infusion of valuable knowledge, gathered from different nations and from successive epochs of their history, is among the most precious of the advantages possessed by the later ages of the world. By such means men associate fresh mental powers with their own; and they endow their own powers, at the same time, with more exalted and more diffusive energy. The grand legacy of practical thought bequeathed by each passing generation to those that follow after is designed to be applied, not in facilitating the act

of thinking, but in imparting to it more matured strength and a wider range. And the great men of all ages have always dealt thus with their inheritance from the great men of other countries and races, who preceded them. They have studied under their guidance, they have profited by their example, and they have striven to surpass them by their own efforts. But they never have consented to substitute example for effort, nor have they ever been content with a mere repetition of what others had accomplished as an equivalent for achievements of their own.

A glance at the history of Art is sufficient to show how great is the distinction between studying noble models for the sake of learning from them, and copying fine works with a view to adopt the copies as genuine productions of the copyists. It is the same

THE PARIS UNIVERSAL EXHIBITION.

This very beautiful FRAME is the work of EMBRE GALANT, of Florence; a most charming composition, carved with exceeding refinement.

It is one of those productions that may be valued as a high effort of the sculptor, although classed among Art-manufactures. He is a true



artist by whom it has been planned and executed. The Italian Court is very rich in this class of produce—objects deserving of study; it would seem as if its artists were endowed with

the gift of genius—as if the tool was in their hands an instrument conveying thought. It would be difficult to write in terms too high of this admirable “creation” of mind and labour.

with admitting and accepting the practical influence of a noble style or school of Art, and yielding to it an absolutely unqualified obedience. The Greeks accepted and adopted the proto-Doric type of a Nubian rock-hewn column; but they soon surpassed their models at Bont Hassan, and in their hands the real Doric colonnade of the Parthenon became truly and magnificently Greek. An Etruscan element is sufficiently palpable in the works of Greek settlers in Etruria. Greek Art, again, when Greece had subsided into a Roman province, even while it continued to be practised by Grecian artists at Rome, and accompanied with Roman associations and under Roman influences, became essentially Roman. And so also, and as would be but natural, in later though still early times, after the empire of the Cæsars had crumbled away, when at length out of the mere chaos of barbarian

supremacy new elements of order, like first-formed crystals, demonstrated their existence, when a revival of some “reign of law,” and a re-establishment of some system of social life began to assume definite forms, then the old Arts revived, and out of the fragmentary relics of their former glories new styles arose. The great workers of the middle ages never dreamed of such a revival of Art as would culminate even in the most perfect reproduction. It was no desire of theirs to lead Art to a repetition of itself. They had thoughts of their own, and feelings and emotions, strong and active and deeply implanted, which they must express—or rather, to which their Arts must give expression for them. The lessons that were to be learned from fragments of goldenidols’ work, from broken columns and partially defaced capitals, and mutilated statues, they did learn, and learn thoroughly and

# THE ART-JOURNAL CATALOGUE OF

Herren C. Tietzsch & Co., of Altwasser (Prussian Silesia),



are contributors of works in Porcelain and Earthenware.



They are, for the most part, of a good order, while some are of much excellence, the designs having been furnished

by approved artists. They are, as will be seen by the specimens we have selected, very varied in character, some being more "utilities," but carefully considered and



treated, while others will be accepted as graceful acquisitions to the drawing-room



and the boudoir—the elegancies of refined life. The productions of Herren Tietzsch



will attract attention and admiration,—as Art-works and as specimens of "potting,"—notwithstanding they are near neighbours of the Royal Manufactory of Prussia.

thoughtfully. And these lessons they need, as lessons such as these ought always to be used, in aiding them in the working out independent styles of Art, such as would be in harmony with their own circumstances, adapted to their own requirements, and at once rich in reminiscences of their teachers and faithful exponents of themselves.

Another striking and beautiful example of the working of an external agency of great power in Art, without the faintest trace of any interference with freedom and self-government, is apparent in the evident presence of a strong Byzantine influence throughout the Arts of northern and western Europe. Nothing could be more strictly natural than this, as nothing could be better qualified to civilise the civilisers, to impart refinement to works executed by strong hands, and to instil into uncultivated minds the faculty

of imparting expression. And in nothing is this prompt and earnest readiness to learn shown more emphatically by the old artists of the north and west, than in their grateful recognition of the practical value of such training and such suggestions as they could obtain only from what they still might consider to be the oriental capital of Europe. Equally characteristic, on the contrary, was their maintenance in their Arts of a sturdy independence. Influenced they would gladly be by those with whom Art was an element of their being, but overruled they would never be; to the greatest Art that ever had arisen, and to the noblest artists who ever had flourished, they would yield no absolute submission, they would concede no right to exercise a supreme domination.

It was the same with the Arts under the rule of what has so

# THE PARIS UNIVERSAL EXHIBITION.

M. ROUSSEAU occupies a foremost place among the manufacturers of Porcelain in Paris. The

issues of his house are of the highest merit, exhibiting great knowledge of Art and the capa-

are often peculiar, though based on "authorities,



but are more often original; while as examples

bilities of the material. They are, however, of such a nature as to be but ill represented by

quide idea of the relief-painting—for such it is—by which his productions are distinguished, and



engraving; it is impossible to convey an ade-

which gives them their peculiar feature. His forms of manufacture they are unquestionably good.

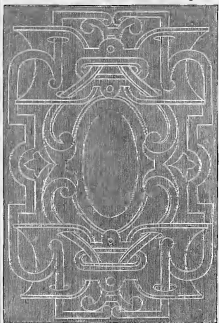
happily been styled the "great Gothic dynasty." Indeed, in the perfected Gothic style, the Arts of mediæval Europe rose to their full perfection. Whatever was worthy to be retained from earlier times, and also, in itself, was consistent with the spirit of Gothic Art, was duly held in honour, and means were found whereby it might be blended with the pure Gothic elements. But repetition, as copyists repeat, was then unknown; it could not be known, because the existence of any such thing in those days was an impossibility. So far, in truth, Gothic Art did repeat itself, that in its fundamental and essential principles the style was one and the same, whatever might be the country of Europe in which it might have found a home. The Gothic always was unquestionably the Gothic. And, at the same period and in the same country, the style always expressed itself uniformly and con-

sistently. The Gothic was ever true to itself. But here, in the unity of the style and in the consistent uniformity of its contemporaneous local action, the repeating process ceased to operate. Everywhere local influences grew up into local characteristics. The Gothic of each European country became no less truly its own Gothic, distinguished by modifications peculiar to itself, than was the identity of the style truly established throughout the whole range of its presence by attributes universally the same.

Inseparable from the development and expansion of any style of Art has always been the certainty of its decline and fall. We look back now upon the styles of antiquity, and we trace their career from the remote era of their early promise, through the palmy days of their triumph and the darkening period of their decay, until at last they pass away from the condition of active

# THE ART-JOURNAL CATALOGUE OF

Madame GRUKE ENGELMANN has long held



the foremost position in Paris, and consequently in the world, as a **BINDER OF BOOKS.**



The two specimens we give are mere speci-

mens of "tooling," to fill up the column; the large engraving, however, illustrates the prin-



cial issues of the establishment: it is a curved rather than a specimen of binding; and of that example of Art placed on the cover of a book class, chiefly, are the productions exhibited.

existence and become monumental histories. It is their historical truthfulness and the copious richness of their always faithful historical illustrations, that enhance their interest and fix at so very high a standard their value. Unwritten histories they are, produced without any historical aim or motive; and yet the special attractiveness of contemporary records that are free from all personal feeling or party partiality, is impressed in the most signal manner upon the Arts of the various races, and nations, and countries of the ancient world. The Egyptians and the Assyrians appear before us with a life-like individuality, true to the life itself, in their works of Art. And, contrariwise, those remarkable races have identified with themselves the styles of Art which they cherished, and the works of Art that they left behind them. It is precisely the same with the other peoples of

antiquity and their several Arts. Greek Art unfolds the personal memoirs of the Greeks; and the Art of the Greeks is Greek. So, in like manner, the same twofold relationship exists between Roman Art and the Romans, between Byzantine Art and the people of the Eastern empire. The very same statements hold good with the earliest expressions of mediæval Art. Here no uncertainty or confusion of styles is seen; but each style belongs to its own people, and the varying phases of each style determine their own era. The Arts of the Lombards and the Scandinavians are severally Lombardic and Scandinavian; and works in these styles of Art are historically illustrative, the one class of the Lombards, and the other of the Scandinavian races. We have learned to distinguish with certain discrimination between Anglo-Celtic, Anglo-Roman, and Anglo-Saxon relics, whether we find

# THE PARIS UNIVERSAL EXHIBITION.

M. Boy ranks among the most emi-

tions—Zinc d'Art. His produc-

size—frequently that of life, and

to the mass of works in the costlier material. We give examples fully



nent manufacturers of bronze imita-



tions are, for the most part, of large



are always from admirable models



bearing out the high opinion we have formed of his productions.



supplied by able artists. They are consequently of



great excellence, being generally quite equal in merit

them apart from one another, or sometimes in close fellowship; and we study these very relics, when we have found them, as graphic records of races who were our predecessors in the occupancy of this island of ours—records which disclose at least some faithful sketches of primitive British life, which have much to say that is worth hearing concerning those Romans who did not cease to be Romans because they were established in Britain, and which more particularly throw a light as clear as unexpected upon the dim pages of Saxon chronicles.

In one remarkable circumstance all these diverse ancient Arts are alike—and this is, that they all belong absolutely to the past.

With the races among whom they grew up they declined and passed away. We alfix to the productions of these Arts dates which declare at what time they flourished; and we also add other dates, by which are shown at what periods they had become extinct. And then we continue our course of research and observation, and we advance in our inquiries and investigations with advancing time, until we find ourselves surrounded with the now familiar forms and expressions of Gothic Art; and we watch this noble Art, the faithful exponent of its own era, as it put forth its early strength in the thirteenth century, as it rose in the fourteenth century to its matured grandeur, and as in the fifteenth



# THE ART-JOURNAL CATALOGUE OF

We fill this column by engraving some of the BACKS OF WATCHES, and the FRONT



of one, of those contributed by Mr. Ed-



WARD WHITE, of London, whose exhibited



collection is of rare beauty and value,

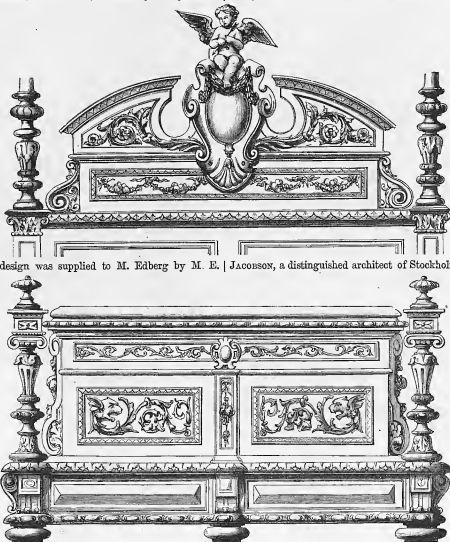


designed in admirable taste, and unsurpassed as examples of perfect "setting."

We engrave the carved portions of a very beautiful BELUSTAN, the manufacture of C. K. Edgemo, of



Stockholm; it is of oak, elaborately and yet delicately wrought by the hands of skilful carvers.



The design was supplied to M. Edberg by M. E. JACONSON, a distinguished architect of Stockholm.

Although Sweden does not occupy large space in the Exhibition, it contributes many admirable works.

century it began to give signs of an impending imbecility, which the sixteenth century saw but too sadly realized. Then we arrive at a point in the history of European Art, which marks not a new era merely, but a fresh and an unprecedented condition of thought, and feeling, and action. The fall of Gothic Art declared the productive vitality of all Art at that time to have been exhausted. And so a revolution in Art was accomplished, with true revolutionary zeal and haste, which promptly led to the most servile submission to the Law of Repetition.

The age called itself the age of the RENAISSANCE. It professed to shake off, as spurious and derogatory, whatever was original and expressive of characteristic independence, in order to restore

in their primitive guise the long-lost varieties of ancient classic Art. The Arts of imperial Rome, and, as they were identified with them, the Arts of ancient Greece, were to become dominant once again, and to prevail over even a broader expanse of territory than of old. Not as in the first revival of Art that prevailed after the overthrow of the Roman empire, did the Renaissance set about its work. Then, among the, at least semi-barbarous, revivers, the ancient Arts were accepted only as authorities and instructors, which might help them onward in working out for themselves Arts that would be truly their own, faithful expressions of their own thoughts, and vivid images of their own lives. In their revival, those revivers glanced back for suggestions; but

# THE PARIS UNIVERSAL EXHIBITION.

This page contains an engraving of a very beautiful CHANDELIER, the manufacture of M.

MATIFAT, of Paris. It is a repetition (with

some alterations) of one exhibited by him in London in 1862, and which attracted marked



attention and admiration. It is of bronze-dore, with crystal drops, and partially enamelled. The source from whence this work is derived is at

once seen; but M. Matifat, or rather the artist,

M. CONSTANT, by whom the chandelier was designed, has made judicious use of the suggestions he received from his far-off professor.

in their working they looked steadily around them, and they searched out thoughtfully what was within them; they read too, and they read in the right spirit, the great ever-open book of Nature; and so for them it was appointed that they should take their places with the master-spirits of mankind.

The men of the classic Renaissance reversed this system in every particular. They closed their eyes to everything that Nature placed before them. Independence and inventive freedom they indignantly ignored. They rejected any use of their own faculties of thought. The objects and the associations that surrounded them, or that were at no great distance from them, they regarded with supercilious scorn. With them antiquity, as it was in ancient times, was everything in Art. They desired only

to retrograde, to go back, and to go back far enough. At a single bound they sought to pass over some fifteen centuries from the times in which they were living, that in their own days they might rehabilitate the Arts of the Augustan age. Whatever degree of success may have been achieved in their direct object, the men of the Renaissance were thoroughly successful in the overthrow of originality and truth in Art, in destroying the monumental character of Art, and in severing the alliance between Art and history. Before their time Art and history had flourished together, as allies having a common interest. The Renaissance set their interests in direct opposition, and the alliance of necessity was dissolved. The Arts of the Renaissance were those of one period working in another at a re-

# THE ART-JOURNAL CATALOGUE OF

The productions of M. FRAISE, of Paris, are



all of silver; some of them are *objets de*



here, as the CLOCK AND INKSTAND in com-



bination, of which we give an engraving.



it is to learn, may spend hour after hour, with no little

profit, in the small court of the silversmiths of Paris.

We engrave also a CANDELABRUM of considerable merit in design, and skill in execution. The articles that chiefly fill his case, however, are graceful and sometimes elegant utilities—such as are daily requirements. We give some examples of that order; they may teach useful lessons, by supplying valuable suggestions to British silversmiths, for Art enters into all their compositions: there are none of

these minor works that do not convey an



idea approaching grace. Those whose duty

more distance: the expressions of the thoughts of one race of men were adopted by quite a different race, and by them were put forth as the embodiment of what they had substituted in the stead of all practical thinking on their own account. In fact, Art at length was literally repeating itself; or, in other words, Art had sunk into a systematic copying. There remained, therefore, for history no other duty than to lament over the strange change that had infused into Art the spirit of contradiction, and so had transformed her oldest, most faithful, and most efficient friend into an open, and at the same time an insidious enemy.

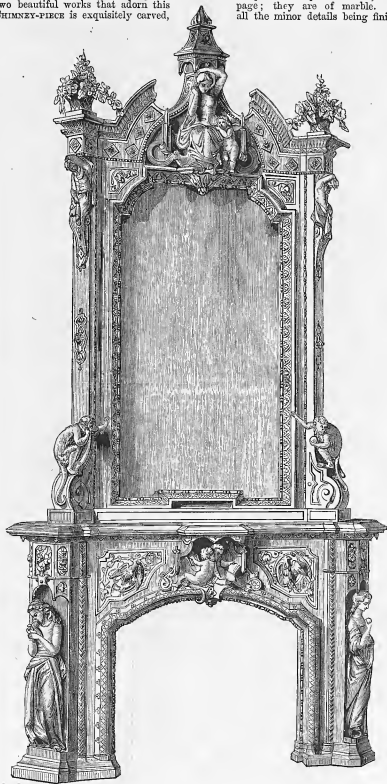
It must not be forgotten that beyond the range of the Renaissance the Arts of earlier times maintained their ground. The old law of repetition continued in force in its primary acceptation in oriental countries, and even in the more isolated and inaccessible portions of Europe.

In due time the classic Renaissance, as the established system of pseudo-modern Art, was required to undergo changes and to adopt modifications, which carried it away rapidly from its own first principles of faithful conformity with antique precedent, and led it through successive stages of degeneracy and degradation.

# THE PARIS UNIVERSAL EXHIBITION.

The Exhibition is indebted to Signor LOBETTI, an accomplished sculptor of Milan, for the two beautiful works that adorn this page; they are of marble. The CHIMNEY-PIECE is exquisitely carved, all the minor details being finished

productions add much value to the Italian Court, where



with exceeding care. The STATUE is a work of high sculptural Art. Both of these they are associated with so many artistic treasures.

Enough remained of the stores that had been borrowed from the rich treasury of classic antiquity, to show the source of what did duty for Art in the eighteenth century, while the dignity of the original authorities was obscured, if not altogether overwhelmed, by the trivial and inanimate elaborations of superficial ornamentation.

This was a condition of things that contained within itself the elements of its own dissolution. That Art should revive again in strength, and nobleness, and independence, and once more should become historical of nations and eras, was more than could have been expected without an intermediate period in which the residuum of the Renaissance might be swept away, and a course of sharp discipline made the prelude to truly glorious Revival.

We are passing through this intermediate period at the present moment; and we now are in the act of struggling to rescue our revival of Art from subsiding into another example of Art on a great scale repeating itself.

Very remarkable is the manner in which our revival of Art has expressed both the energy of its spirit and the uncertainty of its aim. Our revivers have rushed at once to some fountain-head or other of Art, holding all to be equally salutary in themselves, equally copious in their productiveness, and equally suitable to provide for us the unadulterated supplies that we have discovered ourselves to require with urgent need.

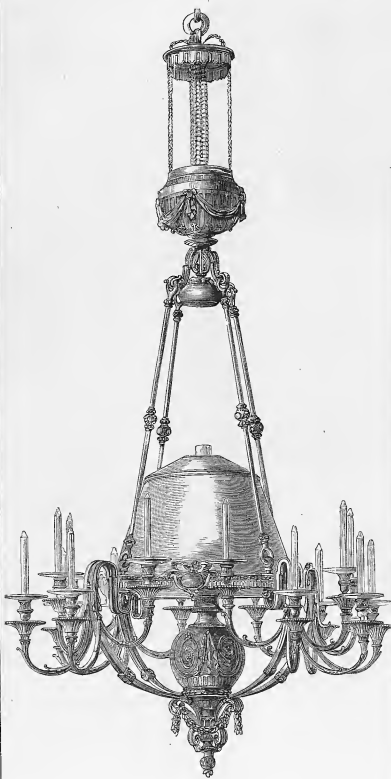
On the one side, the classic Renaissance in its first integrity and completeness, or in its stead a direct and positive adoption of the Arts

# THE ART-JOURNAL CATALOGUE OF

M. GAGNEAU holds the highest rank among the Paris manufacturers of LAMPS and CHANDELIERES; of these we give three examples. His workmanship. M. Gagneau



rank among the Paris manu-



works are renowned for excellence of design, and also for good construction and



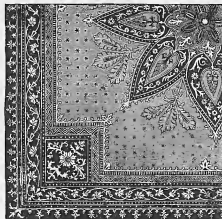
has had the honour to receive one of the gold medals.

of classic antiquity, without any reference to the medium of a former Renaissance, is upheld to be the one true course which alone can raise Europe in the second half of the nineteenth century to a position in reference to Art that may be esteemed not unworthy of the position she does hold in respect to Science and Literature. On the other side, the restoration of the old Gothic, and in England its restoration as it flourished on English ground in its Edwardian days, perhaps with a tinge of southern influence, is advocated with at least an equal degree of earnestness, devotedness, and resolution. And between these two opposing sections of the revivers of Art are those who, having much humbler ambition, and being endowed with less vigorous energy, would be content to do over again whatever may have been justly esteemed

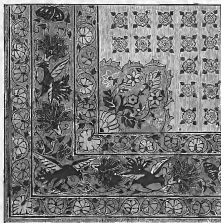
meritorious and successful. And, to complete the picture, here and there may be observed a few almost isolated students of ancient and early Art, who aspire to rise above the region of repetition and reproduction, and to become true artists—the founders perhaps of some new style in Art, or, at any rate, the authors of newly modified expressions and applications of existing styles of Art. These are students who seek to master principles. For a while they may appear to have no higher aim than the perfect copying of ancient examples: their copies, however, really are experiments, by which they are practically testing the principles they are investigating. They copy first, that afterwards they may become thoroughly competent to originate. Their copying also is the means whereby they initiate themselves

# THE PARIS UNIVERSAL EXHIBITION.

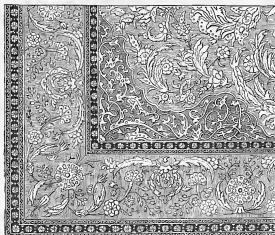
HERRN PHILIP HAAS AND SONS, of Vienna, are, as we have



already stated, the most eminent and extensive manufacturers

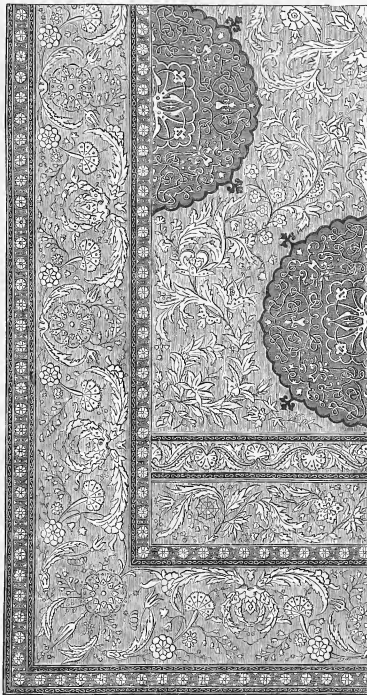


in Austria of Tapestries, Carpets, Curtains (silk, wool, and



thread), Rugs, Tapestries, and, in a word, all the requirements of the upholsterer in that class of textile fabric. They have

obtained large renown, not only in their own country—they are known and esteemed throughout Germany, and also in England, in France, and in America. Their fame is derived not only from the excellence of the materials they use, but



from their continual aim to derive benefit from Art, and from consultations with the accomplished artists who generally furnish their designs. Of the objects we engrave on this page one is a "PORTIEN," the other three are TABLE COVERS.

into a familiarity with early technical processes and methods of treatment, all of them important, and indeed necessary for them to know experimentally—all of them elements of education which may prepare them to enter with a well-founded confidence of success upon a career of independent action. Infinitely more numerous is a very different class of copyists, who copy early works of Art without any other ulterior aim than to employ their copies as models for a secondary copying or parodying on a more extended scale, by means of which they may be enabled to execute what they propose to regard as productions of their own.

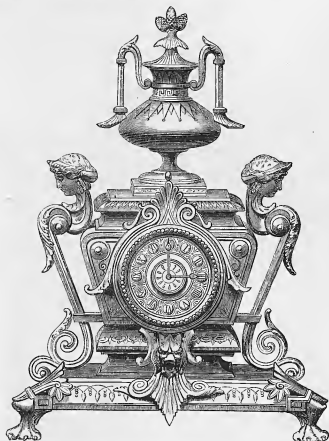
Between these two systems of reproducing early works there exists a distinction extending far beyond the primary and direct aim and purpose of the reproducers. Their whole course of procedure is marked by characteristic incidents, which show them to

be in perpetual opposition. The student-reproducers all along are seeking to range themselves with the old designers and workers; they are devoted to exploring their principles and to following them in their methods of application. They select, accordingly, with a judicious discrimination, such examples for reproduction as are at once typical of style and illustrative of treatment. And in their work of reproduction they labour faithfully, doing over again the old work conscientiously and completely, as it was done long ago by the old workmen—identifying themselves, indeed, with the old workers, in order to secure a practical identity between the original works and their reproductions. Thus do these students strive to carry themselves and their experiments back to the culminating era of the style which they are studying. When they are convinced that they might

# THE ART-JOURNAL CATALOGUE OF

M. Horror is another of the eminent manufacturers of Paris whose works are exclusively in Imitation Bronze—Zinc d'Art—a branch of manufacture in

often richly and skilfully gilt, and, though "bronzes imitations," not



which he excels, holding, indeed, a high and prominent position among its



leading producers. We have selected three objects from his extensive and varied collection—a Clock, a JARDINIERE, and a CANDELABRUM. They are



unfrequently compete with the best productions in the costlier metal.

have taken a part in the actual production of the original works, and when they feel that their own reproductions may be placed side by side with the original works without shrinking, then these students consider that they may prepare themselves for their second step—the step which is to initiate their own artist life, and to lead them onwards in self-reliant independence.

The copying reproducers, on the contrary, contemplate working in one direction only—backwards, towards their models. The principles that are represented and expressed in early works they readily leave to others to investigate, should the task of such investigation be considered by others to be desirable or important. For themselves, they are content to place confessedly good examples before them as models, that so they may learn to produce others like them. Exact reproduction in some cases may appear

to them to be unnecessary; and, in other cases, an approximate resemblance is all that they desire. The original processes are altogether matters of indifference. If they promise to offer superior present advantages, efforts are made to discover the old *modus operandi*, with a view to adopting it; but, if similar or apparently similar results may be obtained by evidently simpler, easier, less costly and more expeditious treatment, as a matter of course, in all such cases, the new methods of treatment are held to be superior to the old.

Thus it has come to pass, that in our days Art has been repeating itself to an extent and under conditions unknown before. On every side we have been encompassed with some kind or other of reproduction of the works of other ages, the expressions of styles that were formed and developed in past times. And, for a while,



# THE PARIS UNIVERSAL EXHIBITION.

This fine STATUETTE and PRIESTESS, in bronze,



are contributed by DE AMICI ANGELO, the work of the sculptor FRANZONI GUSTAVE, both of Milan.

This CABBINET is one of many beautiful works contributed by M. LEXOWSKY, one of the best and most eminent of the many furniture manufacturers of Paris; it is of pear-tree wood, stained black throughout



exquisitely carved, the medallions, as well as the inlayings, being of ivory. Our space will not permit us to describe its many beauties; it is one of the works of highest mark in the Exhibition.

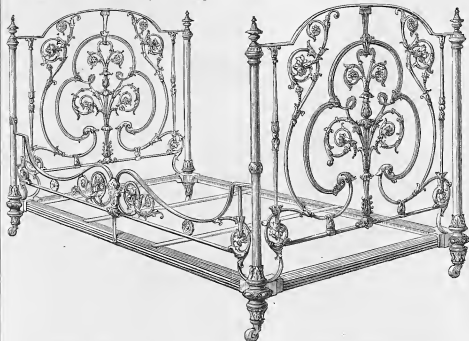
all this reproduction has appeared to present no other variation than diversity in the styles that were reproduced, and in the capacity of the reproducers. The object which all alike appeared to have in view for a while seemed to be the very same—to cause some ancient or early style to repeat itself as our own style, or to induce several ancient or early styles to concur in a similar simultaneous act of self-repetition. With some reproducers the one aspiration appeared to be a return either to the severe grandeur of primitive classic antiquity, or to the more ornate magnificence which Greek Art acquired at Rome. Others, taking their stand in direct opposition to any such revival as this, advocated the Gothic of the middle ages in the genuine purity of its mediæval aspect. The first Renaissance modification of classic

Art in the estimation of a third class of restorers alone was admirable, and therefore it alone could be adapted to our present need. More or less debased forms of the Renaissance found favour with others, who could sympathise more readily with the classic as was it seen through a French than through an Italian medium. All this conflicting reproduction very naturally led to what has been called a "Battle of the Styles." Each group of reproducers included partisans, whose allegiance to their own style implied implacable hostility to all other styles. And so there arose a struggle, not only for the revival of certain styles, but also for the exclusive supremacy of some one style.

It will be kept in remembrance, that the necessity for some kind or degree of revival was admitted on all sides. That is to

# THE ART-JOURNAL CATALOGUE OF

Messrs. PEYTON and PEYTON, of Birmingham, manufacturers of BEDSTEADS in Brass and in Iron.



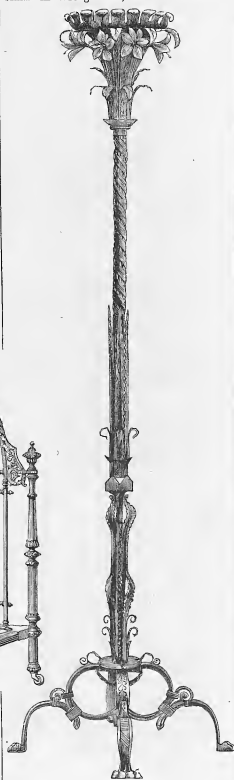
have established renown in all parts of the world. Their productions are estimated and valued for



the enduring qualities derived from sound and good workmanship, but they derive also

additional worth from Art, as exemplified in their ornamental character.

We fill this column with a graceful FLOWER-STAND in Wrought-iron, one of the works



of Messrs. BISHOP and BARNARD, of Norwich.

say, it had become an axiom that Art had either died out, or become hopelessly dormant; and, consequently, a revival of Art was the only thing that remained possible and practicable. A revival of Art, accordingly, was taken in hand, by common consent, though altogether without any community of feeling as to any course of procedure.

Very recently the revival of Art has given indications of the gradual advance of a fresh phase in the system of reproduction. The repeating action of Art has now reached its second stage. The revival has begun to give assurance of results far more excellent than the most successful of copying. It has arrived at the era of ADAPTATION.

The students of early Art, who from the first have been

thoughtful as well as observant, have discovered that the mastery over principles in Art gives them a power which extends very widely beyond the faculty of reproducing old types, and resuscitating ancient processes. It was necessary, indeed, for them to learn to work exactly as they would have worked had they lived centuries ago, in order that they might become competent to apply old principles under the altered conditions imposed by new requirements, and associations, and sympathies. But it also was impossible that they, living and working now, should be content continually to go on working, as if they were really living in the age of the first Edward of England, or the first Cæsar of Rome. The very first lesson that they would learn from their mastery of early principles in Art would be the elasticity of those same

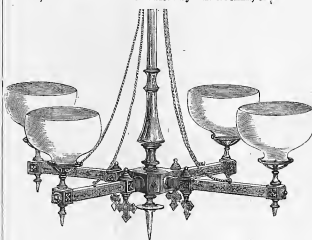
# THE PARIS UNIVERSAL EXHIBITION.

We engrave on this page four CHANDELIERS of Cast

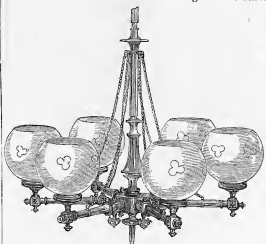
these productions are of considerable merit; as mere castings they are unsurpassed. The designs also are of more than ordinary value. Their peculiar worth, how-



Iron, manufactured and exhibited by Mr. TUCKER, of



New York and Boston. America gives but scant



material for introduction into our Catalogue, but



ever, is derived from a new and very interesting process of manufacture, to describe which here is impossible, but to which we shall elsewhere direct public attention.

principles, and their faculty of adapting themselves to external changes and altered circumstances. If it were not so, if they found in the principles of an early Art, or style of Art, an inherent immutability which could admit only one system of action and one form of expression, in this fact there would be conclusive evidence before them that this was not the Art or the style of Art that it would be desirable to recall to practical life. It might be well worthy of study as a dead Art or style of Art, but for present general use its principles could not be applicable, because its practice refused to become consistent. Again: if an Art be considered incapable of any fresh application, and be held to be competent only to repeat its original expressions, such sentiments imply a belief that the principles of the Art in question had in reality exhausted their powers in their first matured efforts; and

here, as before, however valuable as a subject for study, it must be evident that the revival of an exhausted Art falls but little short of infatuation. And, once more: it would not be possible to attain to perfection in reproducing early works of Art by early processes, without becoming impressed with the existence in those works of essential qualities by which they are identified with other races and periods, and which consequently prevent their identification with ourselves. Our most perfect reproductions must continue to be reproductions, neither more nor less, of objects foreign and remote; and this foreign and remote element is fixed in them the more firmly precisely in the degree in which our reproduction approximates to absolute perfection.

In our present revival of Art, therefore, there are two grand objects that have equal claims upon our thoughtful and careful

# THE ART-JOURNAL CATALOGUE OF

M. CLAVIER, of Paris, exhibits a large and most



attractive collection of fenders, "fire-dogs," and



so forth, of which the examples we give may



supply a just idea; they are of bronzes and iron,

sometimes silvered and sometimes gilt. As will



be seen, many of them may be described as Art-



works; there is, indeed, no one of M. Clavier's



contributions into which Art does not more or

less enter. His models are all of great excel-



lence, the produce of good artists; and the



workmanship is worthy of the designs. They



are suggestive as examples of good and true Art.

observance. The one, that we thoroughly search out ancient principles, and make ourselves masters of them; also that we familiarise ourselves with ancient designs, and that we acquire an experimental knowledge of ancient processes. And our other grand object, growing out of the former and inseparable from it, is that we look steadily forward beyond a perfect reproduction of early works of Art to such a judicious, comprehensive, and truly artistic system of adaptation, as may cause our revived Art to become in very deed our own Art.

In this year's UNIVERSAL EXPOSITION we find, as we well know that we should find, abundant evidences of the assiduity and earnestness with which the Arts of Antiquity, of the Middle Ages, and of the Renaissance, have been taught to rehearse the act of self-repetition. And, intermixed with repetitions pure and simple,

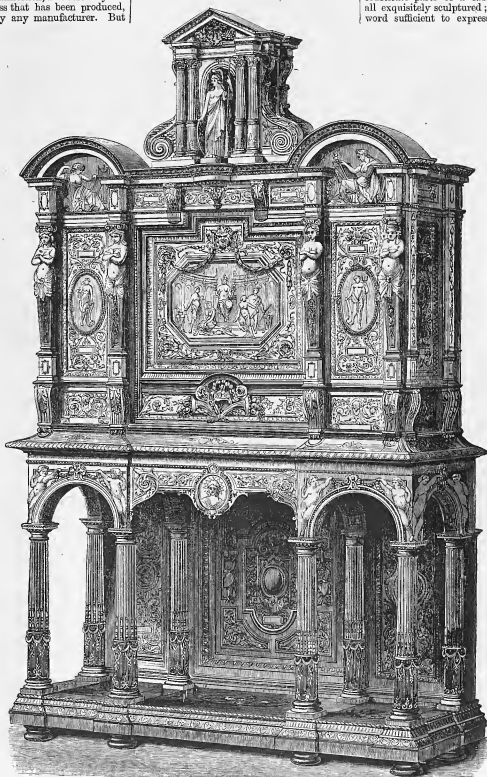
we have recognised, with cordial satisfaction, not a few examples of genuine adaptation. As might have been expected, the adaptations are not always the most appropriate, the happiest, or the most successful; just as the deliberate and direct reproductions are not invariably in their way perfectly happy, or crowned with complete success. The merit and value of the adaptations, however, is found to be governed by the character of the reproductions that preceded them. Those artists prove themselves to be best qualified to adapt the early Arts to present use, whose mastery over the early styles has been proved to be most complete. These are the men who may adapt with safety, because they know how to reproduce with certainty. In their hands the early Arts are secure, when they are being subjected to the trying process of adaptation to new and diverse conditions. They un-

# THE PARIS UNIVERSAL EXHIBITION.

It is impossible, either by pen or pencil, to do justice to the Cabinet of M. Fourdinois, the *chef-d'œuvre* of the Exhibition, and certainly the best work of its class that has been produced, in modern times, by any manufacturer. But

it is not a production of manufacture, not even of

Art-manufacture; it is a collection of sculptured works, brought together and made to constitute parts of a cabinet—these "parts" all exquisitely sculptured. "Carving" is not a word sufficient to express their delicacy and



beauty. We engrave it; yet no engraving, however large, could convey an idea of the per-

fection of this perfect work. The *grand prix* has been allotted to M. Fourdinois, and, we

believe, by universal consent of his compere, for this, his latest and best production, is unrivalled.

derstand that the adaptation they have to accomplish is both direct and indirect; that it extends from principles to designs, and to the manner of working; and that it has to be adjusted to the employment of all modern facilities and appliances, as well as taught to harmonise with the existing state of things. It is enough for us to know that the revival of Art has entered in earnest upon this grand enterprise of adaptation. Time and experience, with repeated efforts, with many failures too, leading to ultimate successes, are required in order to put the second half of the nineteenth century in possession of such a revived Art as

may be true both to itself and to the present time. Meanwhile, there is more than a little that is both interesting and valuable, which may be learned by all who love the cause of Art, by observing the progress of the revival as it is now passing under our eyes.

As might naturally have been expected, the first and earliest efforts towards adaptation in the revival of early Art are very generally found to have aimed at such modifications only of early examples, as might be accomplished either by bringing together certain characteristic features of a revived style from different eras

# THE ART-JOURNAL CATALOGUE OF

ARCEUS KERN, of Vienna (who has also an establishment in Paris), is an extensive manu-

facturer of *objets de luxe* for the drawing-room, the boudoir, and the library: we give examples

Art. His large and very beautiful case is,



of his exhibits by engraving an ALBUM-COVER, a JEWEL-BOX, and a PERUME-BURNER. These



are all "matted" gilt, inlaid with gems. His productions are very varied, and all of rare ex-



cellence; from the most important to the most trifling of his works, each derives value from

of its early existence, or by engraving certain details and peculiarities of treatment from one country upon the contemporaneous expressions of the same style which were once prevalent in some other country. Or, in some instances, the adaptation may be observed to have sought for its own materials both from different eras and from various countries, and to have produced a compound system of expression by adapting these modified elements to one another, and so blending or fusing them in the formation of a single whole. And, once more, by extending still more widely the range of such operations, the process of adaptation may have admitted into its treatment of some one early style peculiarities, which belong distinctly and decidedly to other styles. All this, however, is more experiment at the best; and it also is experiment

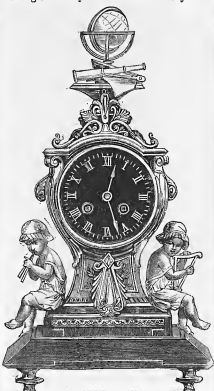
which deals exclusively with known materials, and aims at nothing higher than fresh combinations and novel alliances. Such a condition of things denotes an elementary stage in the work of adaptation, as it indicates in the adapters the existence of but little of that self-reliant originality of thought and purpose, which alone can lead them to really great achievements. Adaptation carried on after some such manner as has just been described, has very recently been exemplified in the treatment of architectural works in the revived Gothic style. The style of the revivers, or, more correctly speaking, the revived style in the hands of the revivers, is taught to look, at one and the same time, both backward and forward, and also both north and south: thus the early Gothic of Italy is incorporated with the early Gothic of England, and

# THE PARIS UNIVERSAL EXHIBITION.

MM. BLOT AND DROUARD are "leaders"



among the many manufacturers of objects in



Imitation Bronze—Zinc & Art; and if they

are equalled, certainly they are not surpassed, by any of the exhibitors of works in that class. Their contributions are numerous and in great variety, comprising, indeed, all the objects to which the art is applicable—elegances and



utilities. All their productions derive benefit from Art-study, consequently even their less important works recommend themselves to persons of discernment. They have received a silver medal.

both countries are required to contribute for present use from several eras of their history; while it is far from improbable that France or Germany may be considered to possess in their early Gothic some additional elements, which may be introduced with advantage into the new adaptation. But it is not our intention at this time to discuss this method and process of adaptation with reference to its effect upon the existing condition or the future prospects of the architectural art of our own times; and, accordingly, we now direct our special attention to the present working of the Industrial Arts, leaving for consideration elsewhere whatever architecture and sculpture may be doing in carrying forward a work in which all the Arts combine to take a common interest.

Since 1862 the system of reproducing early works of Art, from being general, has expanded into becoming universal. It is now found applying itself to every purpose and embracing every variety of work; and besides, a matter of no small importance, it has widened its range in another direction, so as to have comprehended every really valuable and important style of ancient and early Art.

Here we pause for a moment, before carrying our inquiries onward, that we may briefly record the important part that was taken in the work of "Adaptation from the Antique" by two fellow-countrymen of our own, in anticipation of the age of Great Exhibitions and of their influences. It is not modern Ceramic



# THE ART-JOURNAL CATALOGUE OF

MM. GUTHRIE, FRANKS, are, deservedly among the furniture manu-

facturers of France who have obtained a "decoration" as well as a

give on this page two very beautiful examples—a



gold medal. Their supremacy is chiefly upheld by works in carved wood, of which we

CABINET, and also the "wing" of another Cabinet.

Art alone, however great may be its own widely diversified importance, that owes an infinite debt of gratitude to the conjoint labours of WEDGWOOD and FLAXMAN. They may truly be said both to have demonstrated the value and excellence of adaptations from the antique, and to have shown the right spirit and the true method in which such adaptations should be conducted. Theirs was something by far more admirable than the best of reproductions, pure and simple; and their works suggested at least as much as they exemplified. The suggestions also of what may correctly be designated original Wedgwood Art, extend to every Industrial Art, showing how happily and how effectively Art-workers in other materials, and using other processes of production, might accept and carry out the same principles of design, and might infuse into their own works the same spirit which

animated and gave such dignity to theirs. It is impossible to estimate too highly the worthiness of the Wedgwood and Flaxman system of adaptation, or too strongly to urge upon our own living industrial artists the excellence and value of their example.

Passing on to our own times, we find the first reproducer who formed a just estimate of the necessity of achieving that absolutely perfect reproduction of ancient works of Art of which we have spoken, and accordingly who imposed on himself the task of becoming a perfect master of the practice of ancient Art in the ancient manner, to be Signor CASTELLANI, the artist in gold, of Rome and Naples. Long familiar with the most precious and rare works of the artists of antiquity, Castellani had learned that the reproduction of their designs could not possibly be carried into effect by him with perfect success, unless he could also acquire

# THE PARIS UNIVERSAL EXHIBITION.

The LACE CURTAINS here represented are embroidered in crochet upon net, and are exhibited by the house of RUTTEN LEUTNER, of Tannay, near



Lyons. The first represents the arms of the City of Paris, accompanied by appropriate emblems. The other is styled "Diane Chasseuse", and represents the goddess armed for the chase, while in other parts of the

design are introduced dogs, stags, horns, and other attributes of hunting. It is after a panel of Claude Gellé, an artist of the time of Louis XVI., and is of great beauty. These curtains are of the class called "stores"



by the French, destined to be placed across a window like a blind, and therefore better calculated than the festooned, or looped-up curtain, to exhibit to the full advantage their elegant and artistic patterns.

a practical knowledge of the ancient processes and modes of treatment. Acting upon such conviction, this true artist refused to be satisfied with anything short of a complete revival of the ancient *modus operandi*. It was no easy enterprise that Castellani thus resolved to carry on. These ancient goldsmiths, whose works had been brought to light after so many centuries of undisturbed repose in Greek and Etruscan tombs, in every respect and particular were masters of their craft—rich in varied practical resources, exquisitely skilful in manipulation, thoroughly conversant with the qualities and capabilities of the material in which they worked, and as designers having but few equals and no superiors. His resolute perseverance carried him triumphantly over every difficulty, so that in the Great Exhibition of 1862 Signor Castellani was enabled to display such collections of his

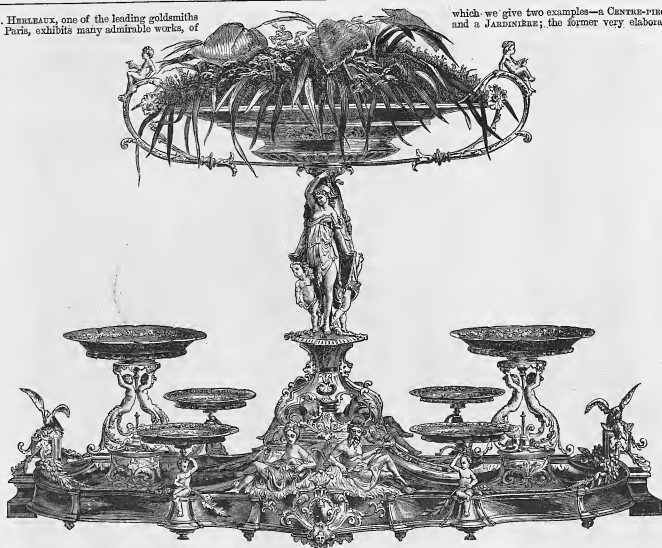
own works, all of them fac-simile reproductions of ancient works, as were seen and examined with no less of surprise and astonishment than of delighted admiration—collections, also, which left upon the revival of Art the impress of a new and a most energetic impulse. In the interval since 1862, while Castellani has been worthily following up his own triumph as a master in reproduction, many kindred spirits have gathered round him, followers of his example, and partakers of his success; and in some few instances Castellani has had the satisfaction to see that his fellow-workers, besides making honourable progress by his side on his own chosen ground, have struck out other untrodden pathways for themselves.

In the present year's Great Exposition, Signor Castellani is nobly represented, though his collection is comparatively very

# THE ART-JOURNAL CATALOGUE OF

M. HEBBLEAUX, one of the leading goldsmiths of Paris, exhibits many admirable works, of

which we give two examples—a CENTRE-PiÈCE and a JARDINIÈRE, the former very elaborate



in character, the latter simple. Both, however, have great merit in design and in execution, as, indeed, have all the productions—and they are



numerous—contributed by this

eminent and well-known firm.

small, and notwithstanding the circumstance that he has exhibited reproductions only of ancient Greek and of early Byzantine works, the originals of the latter being very fine and eminently characteristic examples of the eleventh century. It is especially to be noticed, that in every example in his present collection Castellani still adheres to his former rule of exact and complete reproduction, without even a suggestion of deviation from ancient precedent either in design or execution, and consequently without the faintest trace of any such adaptation as would imply a modification of the original types or the introduction of any original element. The time for this adaptation Castellani does not consider

yet to have arrived: he holds that the practice of a rigidly faithful reproduction needs to be maintained until a perfect familiarity with the ancient works has been, not acquired merely, but made so thoroughly our own, that we are enabled to identify the ancient workers with ourselves. Thus is Castellani applying the results of his laborious and long-sustained researches in the same earnest and determined spirit, that enabled him to conduct them to their triumphant issue.

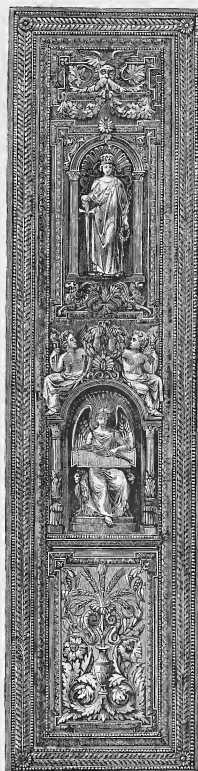
As a special and all-important characteristic of all Signor Castellani's reproductions, it must be kept in remembrance that he has invariably selected as his models works that are distinguished

# THE PARIS UNIVERSAL EXHIBITION.

We give on this page engravings of some of the works of Art, the casting being remarkably



the works in Cast Iron produced at the famous Foundry of Leuchhammer (the establishment



The principal object is a Door, or rather the one half of it. This door is a most exquisite



sharp and brilliant. It is designed by STUBBINS, and modelled by DANKER, a sculptor of Berlin.

for their intrinsic beauty of form, of composition, of detail, and of treatment—such as also are eminently qualified to fulfil with signal effectiveness their own peculiar decorative office, and consequently such as at all times and under all circumstances must retain their original appropriate excellence. And these are considerations of the greatest and gravest importance, when the revival of Art is to be based upon the reproduction of ancient works of Art. The eminent qualities of so many works of ancient Art may very easily lead a reproducer, whose enthusiasm far exceeds both his judgment and discrimination as an archaeologist and his feeling and taste as an artist, to assume that all ancient works are equally excellent in themselves, and therefore equally worthy and suitable for him to accept as his guides, and to repro-

duce for present use. It is the same in the no less important matter of styles of ancient Art. Every style of antiquity is not necessarily qualified to be restored to a fresh working existence, because once its own existence was happily identified with a great people who flourished in a remote age; or because, on the other hand, some other ancient style has proved to be equally consistent and delicious, whether at the first among its own people, or now when reproduced by ourselves. Here, indeed, lie the great perils of reproducers—here, in the selection of ancient styles for present reproduction, and in the choice of ancient examples which may be accepted as models, and may become types, and may be recognised as authorities. And, in this very matter of selection it is that reproducers, who are skilful enough in the execution of

# THE ART-JOURNAL CATALOGUE OF

M.M. REQUILLANT, ROTSEL, AND CHOCQUEVEL, of Paris, are foremost among its manufacturers of Tapestries, and also of "stuff" of all kinds for



furniture: they have made a reputation that is acknowledged throughout the world. We engrave two of the many beautiful works they



contribute to the Exhibition—TAPESRIES FOR WALLS—as fine as any painted canvases. The second shows a scene from "Don Juan."

their reproductions, so often and so signally fall short of genuine success. They find a great and a general interest to have been concentrated upon certain early works, which, after being buried away from human sight for centuries, have been discovered and removed from their obscure resting-places, and placed in positions where they are easy of access; and so they assume that these are works suitable for present reproduction, from the fact that they command present interest and admiration. No such inference ought ever to be drawn, unless the proposed models possess other qualities altogether distinct from their abstract antiquarian attributes. It may happen that these works are specially unsuited for repro-

duction now, simply in consequence of their having been so well suited for general use two or three thousand years ago. And, in like manner, it may also happen that the very same early style which has provided for us very many models of the highest excellence, in ancient times may have produced other works exactly suited to those times, and as decidedly disqualified for our own reproduction. Truly excellent and worthy models must be appropriate as well as beautiful, as they must be beautiful in addition to being curious. And, again, it cannot be too strongly impressed upon reproducers that all ancient works in the same style, and of the same order or class, are not of necessity equal in

# THE PARIS UNIVERSAL EXHIBITION.

This most beautiful CABINET, made for, and contributed by, her Majesty the Empress of Russia, is one of the principal ornaments of the Russian Court, the manufacturers of that great empire having made most successful efforts

ornamented: these are exquisite; nothing in the Exhibition surpasses them. They are formed



to sustain and extend its renown in almost every department of Industrial enterprise. The chief merit of this work has, however, been given to it by the artist who designed and executed the groups and bouquets of flowers with which it is



of precious stones of various natural colours, harmoniously blended as well as delicately cut.

intrinsic merit. They do not all necessarily take the same rank as works of Art, and they cannot alike in every instance claim to be accepted by us as equals in authority. Thus it appears that in the work of reproducing an ancient Art, or of adapting the expressions of an ancient Art to modern use, the first quality in the reproducers must be the faculty of judicious selection. And no less for his possession of this faculty and for his admirable practical application of it, than for his other distinguished qualities, both as an archeologist and an artist, Signor Castellani commands the grateful respect of his contemporaries, and from his and their successors he must continue to command a similar tribute. He has demonstrated the excellence of ancient and early Art, and its fitness for reproduction and adaptation by ourselves; he has associated the revived practice of ancient processes with

the revival of antique designs; and he has completed his work, by accepting for systematic reproduction, and by adopting as models of unquestionable present authority, only such ancient and early examples as combine the varied qualities which constitute real excellence. And one of these qualities is appropriateness for reproduction—that kind and degree of appropriateness which will secure for the reproduced works the same consistent admiration now, that the originals in the first instance certainly and justly experienced in their own era and on their native soil.

This year's Universal Exposition illustrates in a most impressive manner the supreme importance of a prudent and judicious discrimination in selecting ancient styles and works of Art for reproduction and adaptation.

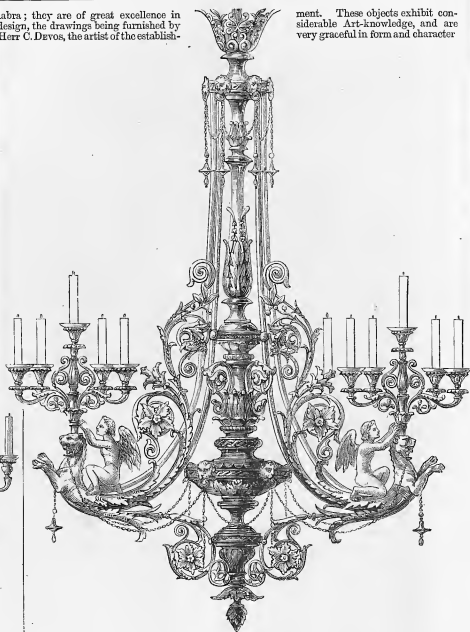
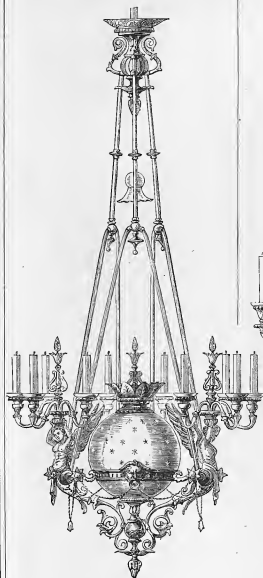
The Castellani collections of the present Exhibition, as has

# THE ART-JOURNAL CATALOGUE OF

HERRN SCHAEFFER und WALKER, of Berlin, exhibit a collection of admirable works in Bronze, chiefly Chandeliers and Cande-

labra; they are of great excellence in design, the drawings being furnished by Herr C. Devos, the artist of the establish-

ment. These objects exhibit considerable Art-knowledge, and are very graceful in form and character



We engrave one of the FENDERS made and contributed by MORRIS STEEL and GARLAND, of Sheffield. It is of good work, from a good design.



already been stated, exemplify two styles only—the ancient Greek in the rich purity of its perfected beauty, and the Byzantine when that all-suggestive style was in possession of its full powers. The collections of other reproducers, on the contrary, comprehend almost every known style; and they show under what varied feelings, and with what diversity of aim, the work of reproduction has been carried on.

The ablest and the most successful of the fellow-workers with Signor Castellani, Mr. PHILLIPS, of Cockspur Street, London, in two very important particulars, has adopted a course of action that must exert a powerful influence upon the progress of the reproduction of works of ancient and early Art. In the first place, unlike Castellani, Phillips has accepted and regarded with nearly equal favour, models from numerous styles:—Egyptian, Greek,

Roman, Byzantine, Scandinavian, Persian, the Classic Renaissance the styles of France from the *cinque cents* downwards, and (last, though far from least in both inherent interest and present value) the Gothic. And, secondly, in addition to faithful reproductions of particular ancient examples, this able artist has initiated a system of thoughtful, consistent, and eminently successful adaptations of ancient examples *without an exact adherer* in either design or treatment to the ancient practice. In other words, Phillips feels himself to be strong enough to adapt under his own guidance, as well as to follow in implicit faith the guidance of early authorities. He feels also that, if antiquity has bequeathed much to the present, the present is by no means destitute of resources of its own. Thus, he both reproduces some ancient works, as the ancient workers would have produced and did pro-



# THE PARIS UNIVERSAL EXHIBITION.

M. DIENL is distinguished among the "Ebenistes" of Paris for a special mode of work, very

remarkable in its kind, and in which he has few competitors. This

consists in combining metal groups—moldings of oxidized bronze—with his cabinet-

We engrave two of many excel-



which is presented in our annexed engraving, represents the Meroptian conqueror of Atila, careering through the battle-field in a rude chariot, urged onward by savage oxen. This alto-

relief is truly artistic.



lent works in earthenware manufacture.



tured by Signor DEVBAS, of Milan.

duce them; and, availing himself of all that modern science and experience have contributed to the accumulated store of general knowledge, in his reproductions of other ancient works he modifies the ancient treatment of those works, so that at one and the same time he adheres to his model and improves upon it. Again; Phillips places ancient works before him as models and authorities; and then, in the spirit of those works, and in harmony with their artistic sentiment and feeling, he produces and carries out into execution designs that are his own. This is true adaptation. This also is such an adaptation from the antique as will lead the way to an highly disciplined modern independence. In his method of dealing with Egyptian Art, Mr. Phillips most happily exemplifies his system of adaptation. Sometimes he sees in an ancient Egyptian symbol or ornament or architectural accessory a

model, which may be consistently reproduced with approximate or, perhaps, with exact, fidelity. At other times, with Egyptian Art present as his own style of Art, he follows no particular Egyptian model; but, in the forms of ornamentation used in ancient Egypt, in the authorities accepted and followed by the ancient Egyptians, and in their traditional treatment of colour he finds materials, admirably adapted for present use, which produce works strictly after the ancient Egyptian manner, without being absolutely ancient Egyptian. By such a system as this, ancient Art is saved from distortions and misapplications: the defence that thus is paid to ancient rule and usage preserves the consistency of the style, while a well-regulated and disciplined freedom so directs the application of it that, when taught to conform to modern requirements, the style maintains the integrity of its character.

# THE ART-JOURNAL CATALOGUE OF

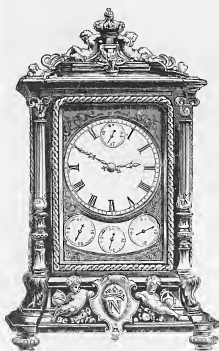
M. CHARLES H. OUBIN, Horologer to their Majesties the Emperor and Empress, and to the

"works," but for the aid they derive from Art. Of these we give three examples, sufficient to

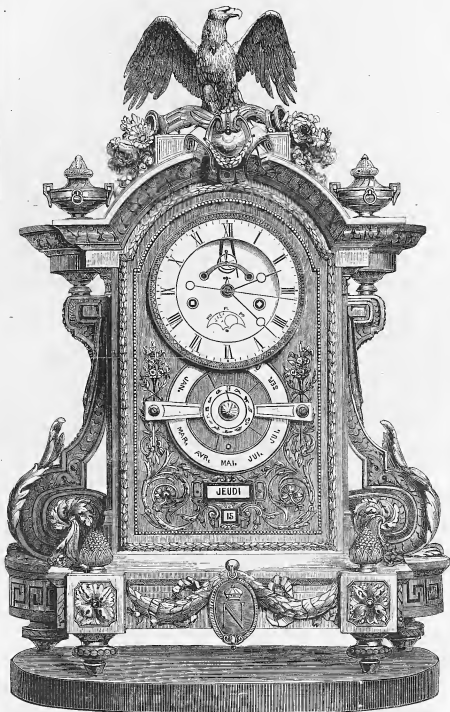
sustain the high praise M. Oubin has received in all countries, and the "honours" that have



Imperial Marine, exhibits a rare and very valuable collection of Clocks and Watches. The



"house" has long been eminent, not alone for the substantial and enduring character of its



been awarded to him in many exhibitions, both at home and abroad. Their merit as Art-pro-

ductions chiefly, if not exclusively, appertains to M. FANNIER, an artist of great eminence.

His success in adaptation, and the attractiveness inseparable from such a habit of applying ancient Art, have not in any degree tempted Mr. Phillips to relax his efforts to obtain perfect reproductions, whenever it may appear to him to be desirable to reproduce perfectly any ancient examples. Nothing can be more severely truthful than his professed reproductions—truthful alike in method and processes of treatment, in general character, and in every detail of design and composition. In his Scandinavian works, in almost every instance true and faithful reproductions, Mr. Phillips is particularly happy, as in his earnest zeal for the restoration of this equally wonderful and beautiful early northern Art to energetic life he merits the warmest commendation. Denmark supports and sympathizes with Mr. Phillips in his Scandinavian reproductions; and she has sent to the Exposition a

numerous series of examples of her own works, executed at the present time with skill, and taste, and feeling, in the ancient manner, and after ancient designs. Without either specifying particular instances of his success in other styles, or comparing the relative merits of his reproductions and adaptations in various styles, while all are distinguished alike by the same judicious discrimination, and the same severe purity of taste, the introduction of Persian Art among the reproductions of Mr. Phillips claims from us a distinct and decided expression of our satisfaction. The Arts of the East are peculiarly qualified to render good service to the reproducer, both from the delicately graceful forms in which they abound, and from the rich treasury of colour, and also because in so many instances they provide palpably valuable suggestions rather than any more direct teaching.

# THE PARIS UNIVERSAL EXHIBITION.

This engraving, from one of the best productions of CHRISTOPHE, entitled "NAVIGATOR," is of a testimonial presented by

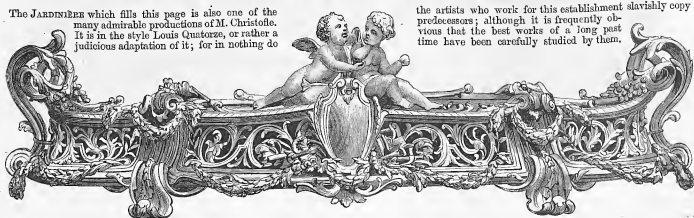
the French Government to WALTER FARQUHAR LAURENS, Esq., of the Board of Trade, in acknowledgment of his services (in connection with M. Ch. Salandrouse de Lamoignon) in reference to reforms

in international law. It is a most beautiful work; the group of figures is from a model supplied by the eminent sculptor CARRIER-BELLASSIS; one of the artists to whom has been awarded a gold medal.



The JARDINIERE which fills this page is also one of the many admirable productions of M. Christofle. It is in the style Louis Quinze, or rather a judicious adaptation of it; for in nothing do

the artists who work for this establishment slavishly copy predecessors; although it is frequently obvious that the best works of a long past time have been carefully studied by them.



If not always shown to be particularly judicious or very fortunate in its practical application, a love (or at least a fancy) for the Art of ancient Egypt is demonstrated by the Exposition to be prevalent among; not a few of the living reproducers of the Arts of antiquity. Except in the case of the truly fine and beautiful works of Mr. Phillips, the somewhat numerous reproductions of Egyptian models rarely illustrate the existence of any attempt to work out a genuine adaptation; and still more rare are evidences of judicious aspirations, when treating of Egyptian Art, to attain to a comparative independence. The greater number of the works in the Egyptian manner are either simple reproductions on

a reduced scale, generally with the substitution of a material differing from the original, and not unfrequently with the application of colour to one example which had been obtained from the authority of another. A happily appropriate and thoroughly successful adaptation of Egyptian Art, the work of M. CORRODOR, of Paris, is the large tazza supported by a cluster of five square shafts, which, in 1862, was presented by the *employés* of the Suez Canal to the son of M. Lesseps, on the occasion of the marriage of that gentleman. The design of this remarkable object is of singular excellence, and it has been worked out and executed in every detail with thoughtful care and admirable skill. The same

# THE ART-JOURNAL CATALOGUE OF

We engrave a *STOVE* of very elegant character, manufactured and contributed by Mr. LAPERCHE, of Paris; it is of polished steel,—every portion of it—and has a singularly brilliant effect, for it is of massive form and size,

yet is made, by the skill of the designer and the workman, to seem light and graceful. This stove, or fire-place, is architecturally constructed, so to speak, and suggests the idea of the facade of a building. Each of its several

parts is appropriately ornamented in a bold style, and all combine into a harmonious whole. In some baronial hall or mansion of our own country, or in one of the picturesque châteaux in the provinces of France, this—in its spe-



ciality, "noble"—example of industrial Art would find an appropriate resting-place. It is in such productions of metal-work that we ex-

pect England to excel; but there is nothing from our own manufactures—or indeed from any country—that approaches this in merit as

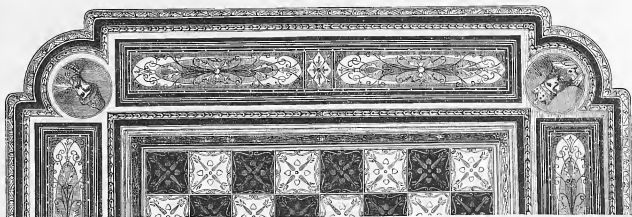
a specimen of perfect workmanship, carried out from the drawings of an artist who has evidently studied Italian design to a good purpose.

goldsmith also exhibits a beautiful casket in oxidised silver, which exemplifies under other conditions his ability to work in the spirit of the old artists of the Nile. Another eminent goldsmith of Paris, M. BAUGRAND, has a more numerous and varied collection of important works in this style. A large statuette of 'Isis,' in silver, enriched with enamels in glowing colours, is the first object that attracts the attention, as it stands in a commanding position in the midst of M. Baugrand's productions. The figure is well modelled, and perfectly Egyptian, but the colour is executed only in cold enamel. A casket—like the Isis, on a large scale—ranks next in importance in this collection. It is of gold, with cold enamels of brilliant and beautiful colours, the form being a square shrine or temple resting on silver sphinxes. Other objects worthy of remark are a hand-mirror of Roman form and

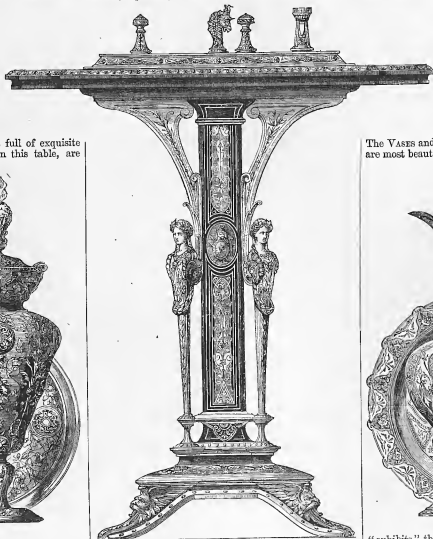
style, with Egyptian ornamentation; a very excellent brooch; a figure forming a letter-weight; and a palanquin of jade, with four most characteristic bearers, the whole admirably designed and executed, and intended to fulfil the modern duty of receiving visiting cards. An Egyptian tea and coffee service in silver has also evidently been produced with every possible effort to obtain a successful result; but, nevertheless, the necessary conditions of such a group, and their strictly modern associations as they have been treated by M. Baugrand, have proved obstacles to any complete success too difficult to be surmounted; the service is thoroughly modern, with decided indications of Egyptian forms and ornamentation. Mr. BROODEN, of London, has produced a variety of ornamental works in the precious metals in the style of ancient Egyptian Art, such as ancient Egyptian artists

# THE PARIS UNIVERSAL EXHIBITION.

Messrs. ELKINGTON have received one of the gold medals, and the jury awarded another to M. MORRE-LADEUIL, the artist to whom the



house is largely indebted for much of its admitted supremacy. The CHESS-TABLE is one of his many admirable works. The "hall" of Messrs.



Elkington, at Paris, is full of exquisite Art-works: some, as in this table, are

The VASES and DISHES engraved on this page are most beautiful. There is no one of their



of silver-gilt, and enamelled; others are in the less costly material by which the



"exhibits" that does not uphold the renown of England among the goldsmiths of France.

would have regarded with warm admiration, such also as the most distinguished of the ancient Egyptians might have been justly proud to wear. His necklets, armlets, brooches, pendants, and lockets, alike claim the highest commendation, as well from the care and discrimination with which the designs have been selected and adapted, as for the excellence of their workmanship and the beauty of their general appearance. With works of the same order executed in the styles of ancient Assyria, Mr. Drogden has been equally successful. And his success is the more honourable to him, and in itself is more genuine and complete, in consequence of its being based solely upon an earnest and thoughtful study of the existing ancient authorities. Excellent as they are in their capacity of modern ornaments, his truly beautiful Egyptian and Assyrian jewels are also especially valuable as models of

ancient production. In many instances the designs may have been obtained from old works of a class and character very different from those of the modern objects to which they are to be applied; still, the result is altogether satisfactory, from the adaptation having been conducted on a sound system. And Mr. Drogden has not been content with any superficial or imperfect style of reproduction. Far from this, he has made himself a master of the true principles of the ancient artists, and accordingly he is now able to work in their spirit and in true sympathy with them. The fidelity with which minute details are rendered in this beautiful jewellery is truly remarkable. In some cases figures not an inch in height are wrought out in gold with such conscientious truthfulness, that if sufficiently magnified they would appear to be golden fac-simile models of the original life-size, or

THE ART-JOURNAL CATALOGUE OF

M. SASKOFF, of St. Petersburg and of Moscow,

sign and ornamentation. Some idea of their merit may be conveyed by the selection engraved



Goldsmith to the Imperial Court, exhibits a large



on this page; for adequate description we have no space. M. Saskoff was awarded a gold



collection of very beautiful works, admirable in de-



modal, and has also been *decoré*. He is represented in Paris by M. GAILLARD, Rue Vivienne.

even colossal sculptures in stone and alabaster. It is the same with the colours of the enamels; they are the right tints of the right colours, and are executed in perfect harmony with the works that they adorn and enrich with happy effectiveness. Mr. WATKINSON, also of London, has been another practical student of ancient Assyrian Art, and his studies have been productive of very satisfactory results. His exhibits, however, so small a group of Assyrian jewels, that they rather demonstrate what he is able to effect in this style than exemplify what he has actually accomplished in it. Works such as these, which reproduce ancient models and adapt them for use as modern personal ornaments, exemplify ancient Art in an agreeable and attractive

manner, notwithstanding the circumstance that it is not possible for them to possess special intrinsic merit through present association in more than a few exceptional instances. When introduced for the ornamentation of clocks, on the other hand, Egyptian and Assyrian figures and devices will secure a ready sympathy through a very significant association: since, however recent they may be themselves in their actual principles of construction and operation, clocks refer directly to those astronomical studies and speculations which were at once the delight and the glory of ancient Assyrian and Egyptian philosophers. One very different class of modern works, in which practical utility and important decorative duties are combined, has been found to be capable of receiving

# THE PARIS UNIVERSAL EXHIBITION.

M. CH. CORDIER, a sculptor of great

honours, exhibits many works in association with Art-

tended to bear lights) are of onyx marble,



ability, who has received the highest

industry, of those we engrave three. The STATUES (in-

the heads, arms, and feet being of bronze.

valuable aid from the ancient designers of Nineveh and Babylon. We refer to carpets, for which designs of the highest order of appropriate excellence, and rich in suggestions also, have been either directly obtained or indirectly adapted from the enriched pavements of the Assyrians.

It is remarkable that the Universal Exhibition, while it exemplifies in so striking a manner the revival of ancient Arts for modern uses by artists and manufacturers in France, England, and Italy, and also in Denmark and Sweden, in the entire section of the German exhibitors contains scarcely a single illustration of the same practice. It is the same with the sections of Spain and Portugal, and also in that of Russia. Certain Greek forms and ornaments, in the majority of instances more or less modified,

may be seen exercising in some degree their habitual influence; but, as a general and prevailing rule, local traditional usages in connection with the later expressions of the Renaissance, are seen to have excluded the Arts of antiquity from northern, central, and south-western Europe. More towards the north-west, and in classic Italy, the votaries of the Arts of ancient Greece and Rome are shown by the Exposition to be no less numerous than enthusiastic; and classic forms, classic ornamentation, and the fascinations of the classic mythologies, are found to exercise their full influence in modern works of almost every conceivable variety.

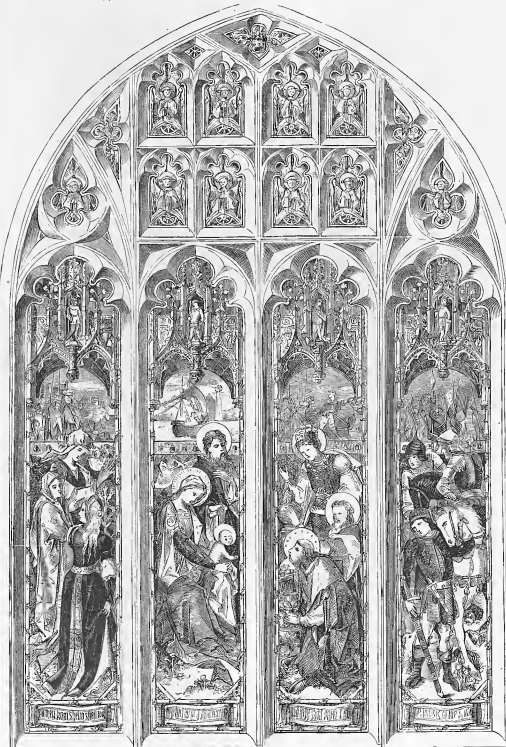
It is unnecessary to adduce more than a few of the more remarkable examples of reproduced classic Art; indeed, to attempt to describe all or even the greater number of the works, which are



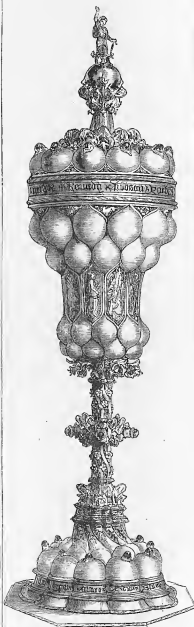
# THE ART-JOURNAL CATALOGUE OF

The engravings on this page are from works produced and exhibited by Messrs. HARDMAN & Co.,

Huntingdonshire, by Mr. JOHN HARDMAN POWELL, who in it has certainly caught the spirit of the mediæval glass painter. The subject of the picture is the Adoration of the Magi; it is treated in the style of the Cingis



of Birmingham. The first is a window of stained glass, designed, for the parish church of St. Neot's,



Cento period. The second illustration represents a silver chalice, or drinking-cup, made for Mr. G. S. KENNEDY, the eminent engineer of Leeds, by the mediæval processes of working metals, of which, we believe, Messrs. Hardman were the revivers.

either actual reproductions of ancient Greek or Roman models, or are directly derived from them, would amount to nothing less than a fresh version of a large portion of the Catalogue of the Exposition.

The goldsmith's work and jewellery of M. FONTENAY, of Paris, in the Greek, Etruscan, and Greco-Roman styles, are of the highest order of excellence, showing a happy combination of judicious selection of authorities, and of ability to apply them successfully to present use. The Pompeian jewellery of this artist is singularly beautiful, admirable alike in design, in the happy introduction of colour, and in delicacy combined with decision in execution. M. FLORENT MEURICH also has derived from Pompeii the designs for a most beautiful set of jewels; and the same rich mine has been explored with equal success by Mr. Phillips,

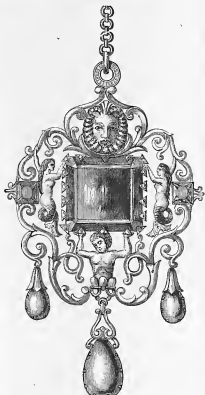
Mr. Brogden, and Mr. Watherston. M. BOUCHERON, again, another able goldsmith of Paris, with a variety of exquisite jewels, has exhibited a silver-gilt coffee-service, which is one of the gems of the whole Exposition. The form of every object in this fine group has been modelled with infinite care and perfect taste, and the ornamentation in delicate enamels of the true Pompeian red and of a rich black leaves nothing to be desired. The two published volumes of the "Life of Cæsar," by the EMPEROR NAPOLEON, appear in M. Boucheron's collection, bound in a thoroughly classic style, with ancient Roman coins inserted in the binding, and encauses reproduced with great skill from famous ancient examples. Classic mythological subjects have been produced, with signal success, in their various works in the precious metals by MM. CHRISTOPHE, OUDOT, MARREL, and other

# THE PARIS UNIVERSAL EXHIBITION.

From the very beautiful collection of Jewels



exhibited by Mr. JOHN BROGDEN, of London,



we select some examples. They have been

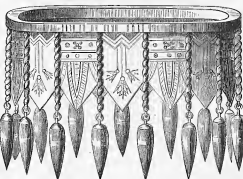


appreciated in Paris, notwithstanding the en-

premacy maintained by the jewellers of France: few or none of them will return to London. Perhaps the best of Mr. Brogden's works are those he has adapted from



ancient models; these, especially, manifest judgment, taste, and skill. He claims to be "the originator and proprietor of his own designs," and no doubt he is so.



His collection is very varied, from jewels of large value to those of small cost—according to the best authorities with the best results. Thus, in the specimens we give,



there are "borrowings" from Pompeii, from Nineveh, from Assyria, from Egypt, and from the collections at the British Museum, the Louvre, Naples, and Copen-

hagen, that at South Kensington, and



from several private "gatherings" of an



cient relics and modern gems. Mr. Brog-



den treats his art as a science, and he is evidently aided by accomplished artists.

minent Parisian goldsmiths. In the Italian Department, Signor CASALTA has followed the example of Castellani, but without attaining to such excellence as he might have achieved, had he followed his guide in reproducing ancient designs with the ancient method of treatment. In the ceramic works of several countries, the influence of the great masters of ancient classic Art is seen to have been productive of very happy results. Direct copies of the vases of antiquity have been produced in Denmark, and exhibited in the Danish Department; similar fac-simile reproductions appear from more than one producer in the British section, some remarkably successful specimens having been executed by a company recently formed for working the valuable clays discovered at Bishop's Waltham, in Hampshire. Adaptations from the antique, without any attempt actually to reproduce ancient

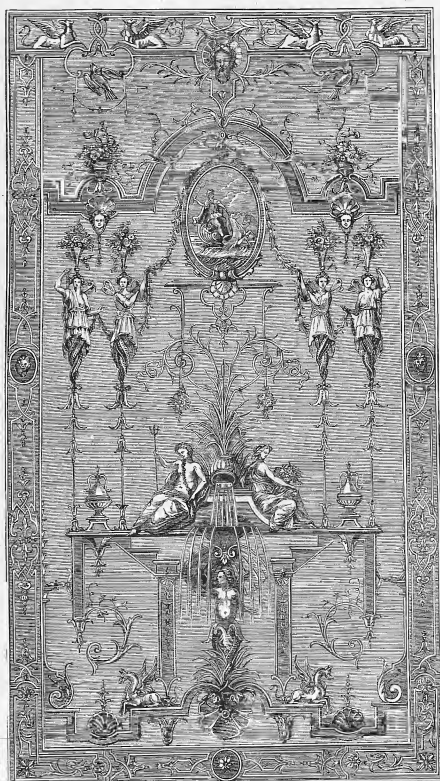
article works, are generally prevalent, and in very many instances the results are decidedly satisfactory, while in other cases a more thorough knowledge of the true character of ancient Art would have led to more fortunate illustrations of its revival and use by modern ceramic artists. The application of fine forms, derived directly from the antique, to objects produced at the present time from the simplest materials, and destined for every-day uses, is exemplified in a manner that claims the warmest commendation in the stone-ware pottery of Mr. DOULTON, of Lambeth. Nothing can be more desirable than this method of familiarising the public at large with beautiful forms by means of common things. The difficulty that attends the process of indirect adaptation is demonstrated in the partial failure evident in some of the finest works of French glass, in which the forms and ornamentation of ancient

# THE ART-JOURNAL CATALOGUE OF

We engrave from the im try (chiefly for the use of upholsterers) exhibited by M. MOURGON—one of his "POMMES," no manufacturer of



portant and valuable collection of works in Tapest-



and also two Borders for curtains. To M. Mourgon have been awarded one of the gold medals, and



France is better entitled to the honor.

ceramic works have been translated into a different material. The modern glass-maker might learn much from the ancient ceramist; but he ought to study with a constant remembrance that in his own adaptations the different natures of transparent and opaque materials must be observed, and consequently that he ought in no instance to permit himself to produce what really would be glass models of fine pottery. In bronze the forms and the treatment of ceramic works may be adapted with greater ease and more certain success; and yet even here the artist in bronze can scarcely expect unqualified success without a constant reference to those constructive qualities which distinguish a metal as well from glass as from clay.

With the exception of one important class of works—those

which are of a strictly ecclesiastical character, and destined to be associated with the ritual of the Roman Church—the Exposition is remarkable rather for the absence than for the presence of reproductions and adaptations in the Gothic style. Here and there a solitary example of Gothic jewellery may be distinguished, as in the instance of the beautiful cross of Bishop William of Wykeham, reproduced as a brooch by Mr. Phillips, and the Gothic brooch of Mr. Brogden; and, in like manner, a few experimental pieces of Gothic furniture have established themselves in the midst of the multitudes of Renaissance works of the same class, the most important being the fine *dressing* for a dining-hall, exhibited by the Messrs. HOLLAND, of London. With this last-named work may be associated an object of a very different character,

# THE PARIS UNIVERSAL EXHIBITION.

Herren SPINNY AND SON, of Berlin, are manufacturers of Chandeliers, Candelabra, &c.; in fact, of every kind of apparatus for lighting,

either by gas or candles. Their factory occu-

pies a large number of designers and workmen, every operation of casting, moulding, lacquering, polishing, &c., being carried on within it.



On this page is an engraving of a CHANDELIER by this firm; it is of bronze, and gilded by the galvanic process. The design, by M. JULIUS

BORHARDT, is of a bold Gothic pattern, simple

and elegant in detail; the whole was modelled by M. FUGONANS. Messrs. SPINNY have executed a duplicate of it for the King of Portugal.

but which is designed in the same spirit and with the same feeling—a truly beautiful chandelier in bronze-décoré by MM. DIEZELZINSKI and HANUSCH, of Vienna. The Gothic works in metal of Mr. SKIDMORE, of Coventry; of Messrs. BARNARD, of Norwich; of the Messrs. HUNT, COX, BENHAM, and KIRTI, of London, and HARDMAN, of Birmingham, and also of Mr. SINGER, of Froese, are worthy of the reputation of the artists who have produced them, and show how much has already been accomplished in this style by living workers in metal. The ecclesiastical metal-work of these same artists is generally of a high order of excellence, and the works of this class by Mr. Skidmore take equal rank with the finest productions of his continental contemporaries, of whom it will be sufficient for us now to mention, as

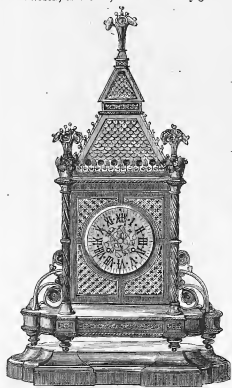
worthy of all honour in their department of Art, MM. FOUSSELYNE, RUSAND, THIERY, BACHELET, TRIOLLIERS, and BLAIS and RONDELLET, all of Paris; ARMAND GALLIAT, of Lyons; SPOLTZENBERG, of Holland; BRUX and ANDRÉS, of Vienna; WILLMOITTE, of Liège; FALLON, of Namur; VANAKER, of Antwerp; BOUDRON DE BRUYNE, of Ghent; BREMS-VANAIN, of Trowes; MORATILLA, of Madrid, with another Spanish artist of the same order, whose works are in the Renaissance style, F. DE PAZLA YSAURA. Several of the collections of these gentlemen contain rich and precious ecclesiastical plate, shields, crowns, chandeliers, and similar objects in great numbers and of great variety, and very many of the examples are distinguished by perfect purity, harmony and beauty of design, and by the most admirable skill in

# THE ART-JOURNAL CATALOGUE OF

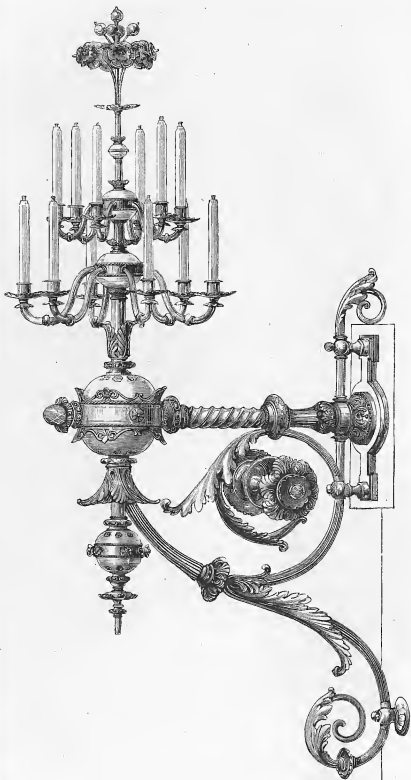
Of the works contributed by HENRIK DZIEDZINSKI & WALL CHANDELIER, of BRUSSELS, one of those that adorn the Imperial Theatre at



AND HANSEN, of Vienna, we have already given ex-



amples; we supply three others, the principal being



Vienna. It is of very graceful construction, the design of a skilful and experienced artist.

their workmanship. A model in silver, on a reduced scale, of the reproduction in stone of the memorial-cross of Queen Eleanor of Castile, lately erected by Mr. E. Barry, R.A. at Charing Cross, London, has been added to his collections in the Exposition by Mr. Phillips, and it shows how beautifully the Gothic style is qualified to produce the most perfect expressions of the goldsmith's art. Again, the illuminations of MARCUS WARD, of Belfast, illustrate, in a different manner, but with a similar effectiveness, the perennial value of Gothic Art, and show how great things may be achieved by reproduction of early Art, when the reproducer thoroughly understands both the early Art and the true principles for adapting it to present uses.

It would be no easy task to produce any class of works, whether

merely decorative in their character, or which combine utility with beauty, that has not been employed to exemplify in the Exposition the high estimation in which Renaissance Art is held by modern artists and manufacturers. Bronzes, furniture, personal ornaments, architectural accessories, alike appear in every phase, and in the peculiar manner of every period of the classic revival. And on every side, in the midst of these diversified and almost innumerable productions, there are conclusive evidences that in the hands of living producers this style has been raised to the highest perfection to which it is possible for it to attain. The bronzes of BARBADICENI, the furniture of FOURDROUX, and the enamel of LEFFIC, all of Paris, are amongst the finest and most perfect of the works, or they may more correctly be described as the

# THE PARIS UNIVERSAL EXHIBITION.

To render sufficient justice to the Im-

productions: they are exquisite examples of Ceramic Art, modelled and painted by artists of renown, and

may be studied, with advantage, by manufacturers of all orders and classes throughout the world. The



PERIAL MANUFACTORY OF SEVRES, VE



should engrave nearly all its exhibited



three engravings on this page will convey some idea of the great and instructive merit of this extensive

and beautiful collection of works of high Art from an establishment whose fame is universally recognised.

very finest and most perfect works that have been produced in the Renaissance style. Other masterly works in the same style are exhibited in the French Department by MM. LEMOIRE, MEYNIARD, GUÉRIOT, SAUVREY, DUPIN, RICHESFORD, ROUX, and GROSHE; and in the English Department by MESSRS. JACKSON and GRAYHAM, CHASE, WILKIN, and MANFIELD, GILLOW and THORLOPE; with many others in both departments, as well as in other sections of the Exposition. The Renaissance goldsmiths' work and jewellery is also everywhere abundant, and in many instances of great excellence, while in some cases it is of a degenerate character. The Renaissance repousse work in silver exhibited by the MESSRS. ECKMONTON, of Birmingham, is unsurpassed in beauty and in perfection of execution. MESSRS. HUNT and ROSKILL, of London, have some fine plaques, executed in the same manner. The col-

lections of MM. DUBON, BAUGRAND, BERNARD, and BOUCHERON, of Paris, are rich, varied, and truly excellent. The crystal vases of the first of this group of artists, and the hand-mirror enriched with translucent enamels of the last, claim special notice and the highest admiration. Signor CORTISALAZZO, of Vienna, again, has produced a vase, two shields, and several other works in wrought iron, inlaid with silver which is richly embossed and chased, that are second to no productions of the same Renaissance period of Art. It is unnecessary, as it would be impossible, to refer particularly to other characteristic and admirable examples of this style.

One collection remains to be noticed, the collection of admirable works in mosaic and decorative glass of Dr. SALVIATI, of Venice and London, which, in the happiest and most completely

# THE ART-JOURNAL CATALOGUE OF

This very beautiful work, in silver, is the production of PAUL OYCHENSKOFF, an eminent goldsmith of Moscow. It is constructed as an *inkstand*, but is designed to commemorate that great boon to Russia which gave freedom to

THE SERFS. A freed serf is "crowning himself"

as he scatters seed over his own land. The figures and *bas-relief* touchingly illustrate the most glorious incident in the history of Russia: the upper *bas-relief* in front illustrates the people taught by the Bible; on the opposite



side is another *bas-relief*, which aptly records the "Reading of the Manifesto of Freedom" on the memorable 19th of February, 1861.

successful manner, exemplifies the adaptation of early Art to the tastes and requirements of our own times.

With the examples of Adaptations from the Antique which the Exposition contains in such vast numbers, the wise thoughtfulness of the Emperor has associated a museum of veritable ancient Art within the walls and under the roof of the Palace of the Exposition itself. The innermost circle has been specially assigned for the formation of a museum, to which all countries might contribute specimens from their own choicest collections, with a view to illustrate the history of human thought and human work in all past ages and in every quarter of the globe. Thus, in this unrivalled museum ancient Art speaks out for itself through its works. What ancient Art has accomplished, and consequently what it is able to teach, is here shown by actual examples. The

early Arts of different races and regions, as well as of successive eras in the progress of the same race and in the history of the same region, may be here studied separately; or they may be brought together for comparison; their full powers may be discovered, and their teaching may be rightly applied. The immense value of this connection of the works of past ages with the productions of to-day may not be generally felt in the first instance; but, assuredly, it will be correctly understood and duly estimated by all who have learned to distinguish what is noble and precious in Art, and who also have taken a part in the grand enterprise which aspires to gather together, for the benefit of the present and the future, whatever is noblest and most precious in all Art throughout all time.



# THE PARIS UNIVERSAL EXHIBITION.

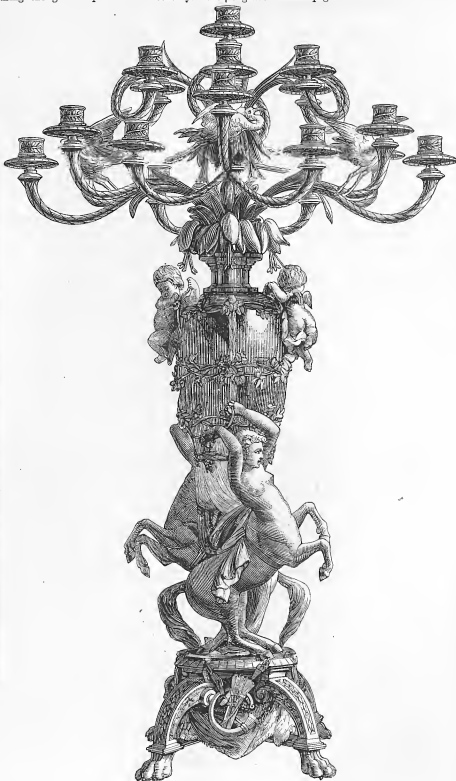
M. FROMENT-MEURICE ranks not only fore- during the greater part of the century. We engrave on this page two of his Jewels and a



most of the jewellers and goldsmiths of Paris, but takes high place among those of



the World: the Firm has been renowned



CANDELABRUM of exceeding beauty. Our limited space deprives us of the power to describe them.

## ART MATERIALS AND PRODUCTS

IN  
CLAY, ARTIFICIAL STONE, STONE, MARBLES, GRANITES, &c.

BY PROFESSOR D. T. ANSTED, M.A., F.R.S.

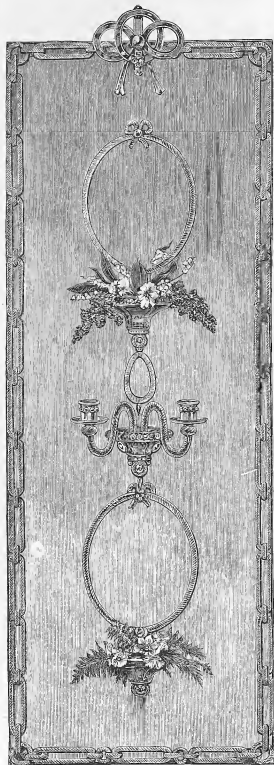
IN the department of raw material, the Exhibition of 1867, though not without considerable interest, is in all respects less striking and less effective than former Universal Exhibitions. This is more especially the case with the minerals, and most especially with the non-metallic minerals. There are not, indeed, wanting numerous small specimens of stones and marbles of various kinds from certain countries, but there are few general or complete

series from any country. The best represented are France, Belgium, Italy, Portugal, and Greece. From each of these countries are general, but incomplete, collections. From other countries, there are only a few partial illustrations.

It is not altogether to be wondered at that this should be the case. As Art-materials, it is almost impossible to estimate fully the value of stone, marble, or clay by any such samples, however large and complete, as could be sent for exhibition. It is chiefly, if not entirely, by results that such things must be judged, and it will often happen that a really good material may be presented as a sample in such a way as to give no intimation of its value, while useless rubbish may be made to look in the highest degree promising. The best materials, again, are rarely found near the earth's surface, and those that look best near the surface cannot

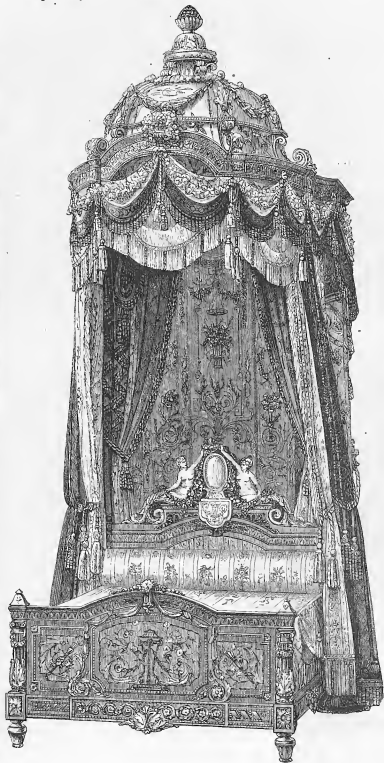
# THE ART-JOURNAL CATALOGUE OF

This engraving underneath is from one of the charming productions "invented" by Mr. THOMAS C. MARSH—an application



of glass to the surface of mirrors—for lights and flowers.

This BRISTOL, "complete," is contributed by the renowned firm of FOTHERGILL, and is surpassed by no work in the Exhibition in any style of Art-manufacture; not



even by the beautiful Cabinet, produced by the same master-mind and hand, which we have previously engraved. It is impossible adequately to picture or to describe it.

always be depended on as yielding a large and uniform supply. Thus new sources are not trustworthy.

Under these circumstances it is fairest and best, and will certainly be most calculated to do justice to the Exhibition, if I consider together Art-materials and the Art-manufactures, or Art-products obtained from them, rather than describe first all the materials, and then all the results. It may be the case that some of the works of Art I shall have to allude to will be described elsewhere. I shall, however, endeavour in all cases to limit my remarks and criticisms to the result as connected with the material, and not to the absolute result as a work of Art. In many of the simpler cases this is easy enough.

I propose to consider in succession the principal materials. Thus

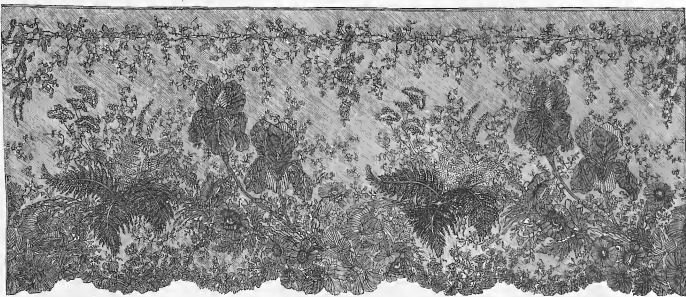
I shall first speak a few words concerning the clays, then allude to the terra-cottas, and afterwards to the artificial stones and marbles. Next will come the stones as distinguished from marbles, and then the whole group of marbles (the finest and most valuable of the stones) and all other materials, whether really similar or not, which are generally spoken of in the trade or among artists as marbles. These, of course, include a number of materials capable of being treated in many ways, having many properties, and varying much in quality, in value, and in adaptability to Art-purposes. These I shall also subdivide. In this manner I hope to be able to give a useful and practical outline of the chief contents of this vast and imposing collection, so far as it relates to the subject before us.

## THE PARIS UNIVERSAL EXHIBITION.

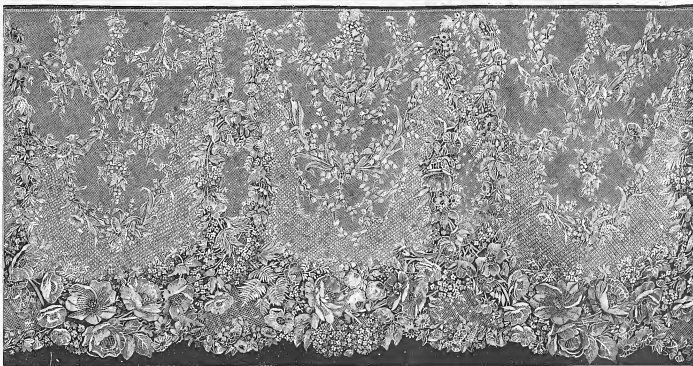
The COMPAGNIE DES LACES is represented by MM. VERDÉ DELAUNE, FABRIS; they are foremost

among the best contributors of LACE, obtaining in 1857 a medal of gold and the decoration

of the "Legion d'Honneur," having received Honours in several preceding Exhibitions. We



engrave two of their works. It is needless to say that the engraver gives but a faint idea of the exceeding delicacy and refinement of these; of the designs, first is a black Bayeux lace, and the second an



example of Point d'Alecon. They are unsurpassed by any productions of the art in the

Exhibition, and may vie with the best of those that have, so to speak, obtained national re-

nown in gone-by times; for the accord of centuries has established the fame of French lace.

CLAYS.—Clays are materials used largely for Art-purposes, and are subservient to many uses. Under this general name are included both the substances employed in making brick and terra-cotta, and those valuable for porcelain and all kinds of pottery. Specimens of clay, however, are neither ornamental nor are they very instructive, and where the results are not forwarded with the raw material, are of small value. Still the Exhibition contains many samples, some from various well-known localities, and others from sources not yet recognised. From the former the samples bear out the reputation already acquired, and those from the latter promise good results; but as lumps of brick-clay, fire-clay, china-clay, and clay adapted for terra-cotta work can be judged of by small samples, provided we have also a chemical analysis, it is neither to be expected nor desired that large quantities of material or any

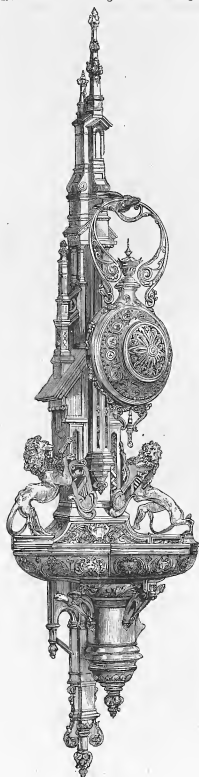
showy display of it should be presented. France sends a few samples, and, perhaps, it may be useful to record that they are exhibited from the following localities, among first products (Class XL.), viz.—Porcelaine (Oise), Montreuil (Ailier), Colettes (Ailier), St. Yrieux (Haute Vienne), Planet (Cotes du Nord). They are also sent by several manufacturiers to accompany their finished works. Some of these are in Class XVII. (Froidfont), and others are among the general series of French minerals, but the greater part will be found in Class LXV., where there are about forty exhibitors of stone and cement. England also sends several samples, but it is needless to recapitulate the names of the exhibitors, all of them being already familiar to those interested. And it is the more unnecessary, inasmuch as there is really no striking or important novelty, and the best samples are from

# THE ART-JOURNAL CATALOGUE OF

M. MARCHAND holds highest rank among the

a gold medal in recognition of his services to Art. We have selected for engraving two of

his many admirable works: one is a FOUNTAIN for chamber use, very beautiful in design—it is



bronze manufacturers of Paris; he has received



of bronze, silvered; the other is a JANNINUS, of bronze-dore, a production of exceeding grace,

composed with exquisite skill and thorough knowledge of Art; the work of an accomplished artist.

places already known. Belgium sends a few specimens. Others are from Prussia, and some from Italy. There are also some from Spain.

By far the most important of the clays for Art purposes are those available for terra-cotta. Of these there is, however, no special exhibit. Most of the finer varieties of plastic clay are adapted for this purpose, but inasmuch as irregular shrinking in the furnace is a fault which is capital, and entirely destroys the value of the result, there is much care required in the manipulation, and not a little in the original selection of the material.

TERRA-COTTA.—The manufacture of figures, vases, and various architectural ornaments moulded in plastic clay, and afterwards hardened by burning into a kind of brick, is so ancient, and has been so successfully applied to Art purposes, that terra-cotta

must ever rank high among Art-products. No one can examine the collections in the great museums of Europe without perceiving that original designs and accuracy of modelling have often been perpetuated in this way; and it is, perhaps, to be regretted that a material so manageable is now only regarded as a means of obtaining indefinite repetition of second-rate works for architectural purposes and garden decoration. This is the case, at least so far as its larger use is concerned, though a monumental composition of some pretence from England, and a number of admirable figures sent from Germany, show that there is some tendency in the Exhibition to raise the manufacture into Art.

Of terra-cottas, properly so called, there are, indeed, several exhibitors, many of whom have sent creditable material and good designs. The first to be mentioned is M. DRASCHER (Prussia),

# THE PARIS UNIVERSAL EXHIBITION.

Of the ESAMELS of M. CHARLES LEVEY, it is not too much to say they are the most admirable as well as the most attractive Art-objects in the

Exhibition. To this great artist public attention has been repeatedly directed in the ART-JOURNAL; it is gratifying to find the judgment there ac-

corded to his works confirmed by a verdict universal of "all nations." We can but refer to them on this page; a better opportunity for



description and comment will be afforded us. The case in which they are contained arrests all Art-lovers; they refresh and delight the eye and the mind. The object we now engrave is

"a gold cup in the form of a *nef*—a boat." It has been bought for a large sum (but not for more than its worth) by Mr. Alfred Morrison; and, indeed, nearly the whole of Lepso's pro-

ductions have been purchased for England by Mr. Robert Phillips, who was the first in this country to appreciate the great artist, and who must rejoice to witness his accumulated fame.

who has presented a group of objects as remarkable for cheapness as for their excellent Art and admirable style of manufacture. They occupy a prominent place in the Park. The chubby Cupids representing (1) Trade and Industry, (2) Gardening and Agriculture, (3) Art and Science, and (4) Hunting and Fishing, are so good in feeling, and are turned out so well, that they are worthy to be placed by the side of some of the old Roman work of the same material. The four figures of workmen, especially the Brickmaker and the Collier, are equally worthy of notice, and the price at which they are offered is such as to admit of their being introduced as decorative objects even in cottages. I need not say that there is no distortion observable in the specimens exhibited, but whether this would be the case generally is another question. The French terra-cottas exhibit nothing extraordinary, but they

serve to keep up the reputation of the country. Of the English exhibitors, Mr. LUTHEAM seems to be the principal, as he alone sends a distinct subject. His material and work are good, and the results satisfactory. STROUD's terra-cotta is also good. Other well-known manufacturers are represented, but there is no novelty either in material or application.

The Italian terra-cottas are good both in material and design, but there is no very important work that could be specified. For pavements Italy has always been celebrated, and fully preserves its reputation. They are known, and have frequently been described. The most interesting specimens of terra-cotta, both French and from other countries, will be found in the detached buildings in the Park, and are in large groups.

CEMENT AND ARTIFICIAL STONE.—Artificial stone, adapted for

# THE ART-JOURNAL CATALOGUE OF

M. J. ROURENAT occupies a foremost place among the most eminent Jewellers of Paris, and, consequently,

of the World, for it is certain that no country competes with France in setting and arranging gems of price.

There may be more intrinsic value in some of the English cases, but for grace and taste, and true Art, based on antique authorities (and not unfrequently



improving on them), the jewellers of France far surpass those of all other countries. The fame of Rourenat (established in 1812) has been recog-

Art-purposes, is tolerably well represented in the Exhibition. France sends a fair series. There is some from England and some from Germany; Italy, also, in addition to her natural stones and marbles, is not without a special manufacture of imitative material of excellent quality. Of the French, the most interesting groups will be found in one of the constructions in the Park, where are admirable specimens sent by several exhibitors. The shed containing them is near the Porte Rapp, at the side of the building nearest to Paris. I particularly noticed a cement stone and artificial brecciated marble manufactured into chimney-pieces, columns, &c., exhibited by COVIER. This material seems very hard, and certainly takes a fine polish. It consists of hydraulic lime, natural stone, millstone, and terracotta, but is said to be made up with certain chemical substances



nised in all the Exhibitions of Paris and London, the highest Honours having been awarded to them, and a medal of gold in 1867. Our engravings will convey some idea of this grace



and beauty of M. Rourenat's designs: to do justice to their exquisite brilliancy (augmented by judicious and skilful settings) is beyond our power.

not stated. It is not very easy to judge without experience, both as to durability and facility of handling, how far it is likely to supersede the ordinary cements, nor is the price quoted. In the same shed are floors of artificial stone of material very smooth and well adapted for pavement, and inlaid in excellent patterns, very neat and in very good taste. These are priced at 15 francs per square metre, and are therefore extremely cheap. MEARS, BOCH, FRÈRES, are the exhibitors. Inside the building, in the Machinery Court, are specimens of imitation stone sent by CHATEMOUE. They are well deserving notice.

The material exhibited by LIPPENY & Co., under the name of "Simili-pierre" (France, LXV., 3 and 409), is shown on a very large scale by columns and monumental works. It is not new having obtained a medal in London in 1862. The general style of

# THE PARIS UNIVERSAL EXHIBITION.

For the present, our selections from the very beautiful works in Tapestry exhibited by the IMPERIAL MANUFACTORY OF BEAUVAIN — "the Gobelins" — survived during the centuries present and past—are limited to

M. BADIN, and aided by some of the best artists of France, these long-famous works uphold, in



two examples: one is a very graceful and charmingly composed "Bosnus;" the other a FINE SCENE, of which we engrave also the frame. Under the superintendence of its estimable and accomplished director,



1867, their ancient renown: the Beauvais tapestry defies competition; but it must not be forgotten that the issues of this establishment are produced at the cost of the Empire. It would be unjust, therefore, to place them side by side, for comparison, with the achievements of private firms.

the work done is satisfactory, and there is an absence of the white joints too common in artificial stone. The material is certainly worthy of consideration both for external and internal purposes. No. 3 is a complete fountain, with all architectural details, pedestals, columns, and capitals, groups and statuettes, the whole constructed of *multi-pierre* and *multi-marbre*. Very fair illustrations are exhibited in the central garden, where are circular fluted pedestals and slabs exposed to the weather. In the chapel will be found a complete altar, illustrating the use of the substance for church work. The price is not stated. The manufacture is carried on in Paris, and there seems to have been much done already. The climate of Paris is certainly more favourable to these imitative stones and marbles than that of London, and this

may account for the greater appearance of substantial success in references to large detached objects, like those here alluded to, manufactured in France, than can generally be given by rival materials in England.

The exhibits of cement in its various forms (obtained essentially from sulphate of lime or *gypsum* burnt in a kiln and afterwards mixed with water) are sufficiently numerous, but hardly any (perhaps not one) has any special reference to material. The various compositions of which Koen's cement is an excellent example, and the results (*sculptura* is the most familiar) are employed generally for decorative rather than Art purposes, but are capable from their nature of many artistic uses.

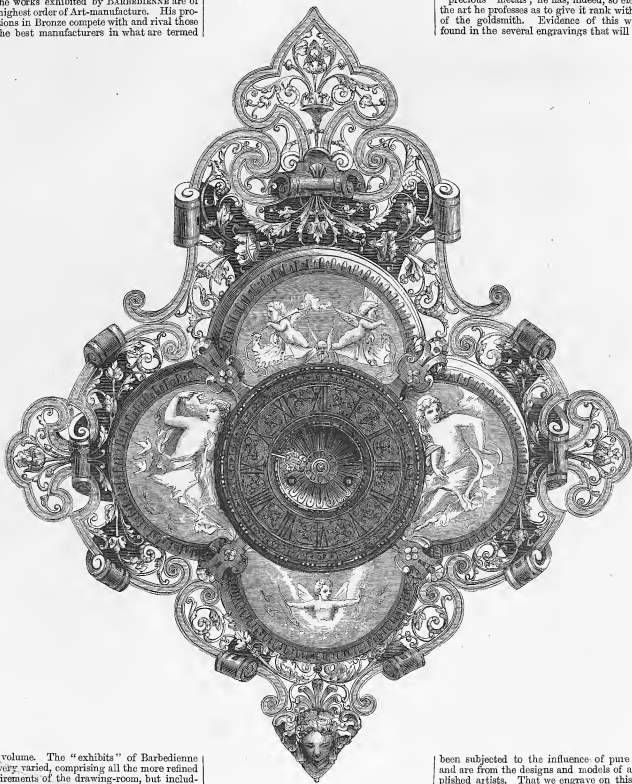
Among artificial stones the material invented and patented long



# THE ART-JOURNAL CATALOGUE OF

The works exhibited by BARBEDIENNE are of the highest order of Art-manufacture. His productions in Bronze compete with and rival those of the best manufacturers in what are termed

"precious" metals; he has, indeed, so elevated the art he professes as to give it rank with that of the goldsmith. Evidence of this will be found in the several engravings that will grace



this volume. The "exhibits" of Barbedienne are very varied, comprising all the more refined requirements of the drawing-room, but including many for ordinary uses, all of which have

been subjected to the influence of pure taste, and are from the designs and models of accomplished artists. That we engrave on this page is a Clock, of small size but of great beauty.

ago by Mr. RANSOME, and exhibited by the "Patent Concrete Stone Company," is certainly one of the most interesting. It is familiar in England to all interested in this subject, and is about to be manufactured on so large a scale at the new works of the company at Blackwall, that it cannot fail to attract much attention. It is beyond comparison the most simple and natural material that can be manufactured; and those who are not yet acquainted with it would do well to examine the results after learning the process of manufacture. This stone (like concrete) solidifies at once, being completed on the spot without requiring burning, and it owes this entirely to the nature of the manufacture. It is simply enough made of almost any material ground to powder, and worked into a paste by admixture with fluid silicate of soda, obtained by the solution of flints by caustic soda in boilers,

under a considerable pressure of steam. The paste thus made is moulded and then dipped into or soaked with a solution of chloride of calcium. A double decomposition immediately takes place, resulting in the formation of silicate of lime and chloride of sodium (common salt). The former serves as an immediate and permanent cementing material, insoluble and hardening with time. The latter is washed out with repeated applications of fresh water. Air drying, and exposure for a day or two completes the process. The cost for ornamental work is much less than that of any stone; and the material is much superior in durability, being altogether unaffected by rain and frost, so far as a limited experience can enable us to judge. The objects exhibited are not very ornamental, but the straightness of the lines will enable the architect to form an estimate of the value of the stone. It is very well adapted for

# THE PARIS UNIVERSAL EXHIBITION.

A CHAIR or ornamented by inlaid woods, in the "style of the time of Christian IV.," the inlay-

ing is executed by C. ROSNA, the design is by Professor HENRI HANSEN. The work is one

of many meritorious productions issued by a society in Copenhagen, founded in 1860, "for



encouraging the Union of the Fine Arts and the Arts of Industry," with a view to combine co-

llaboration of design (obtaining, in all cases, the aid of eminent artists) with superiority of work-

manship. We hope to see a society with similar objects and results established in London.

all the higher and better kinds of garden work; for capitals of columns, for ornamental trusses, and various other works usually requiring stone, and easily injured. There is every reason to believe that it is altogether unaffected by weather.  
 STONE.—Of stone, the varieties exhibited adapted for Art purposes are few and not very interesting. Many countries send small cubes, and some others hand-specimens uncut, or with one or more faces dressed so as to enable the careful observer to become familiar with the available materials of the country. But this supposes that the specimens furnished are fairly selected; that on the one hand they are not too carefully picked, and on the other that they have not been taken from unopened quarries, and are not already injured by exposure. The element of climate is, moreover, so very important in all considerations as to the value of a

material to be used externally, that an opinion can hardly be hazarded from such samples. Thus, even the Maltose stone, the softer kinds of which may be cut with knives, like cheese, into the most varied and intricate forms, does not stand exposure badly in its native soil, and if properly managed, will last for years. This stone, however, in England, requires to be kept under a glass shade if we would retain its pleasing colour and avoid a rapid destruction. There are examples of common stones in the exhibition from France and Algiers, Italy, Austria, Spain, Portugal, Turkey, and other countries. They vary greatly in colour, in texture, in hardness, and in cost. In all these respects and also in enduring power and absolute strength they are generally inferior to Portland, but equal or superior to Bath. Of English work in English stone, or samples of English stone for

# THE ART-JOURNAL CATALOGUE OF

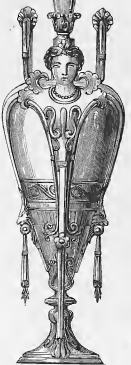
We engrave on this page

His various and varied productions are remarkable for purity of style

of predecessors, he has avoided actual copy-



some of the Works in Bronze



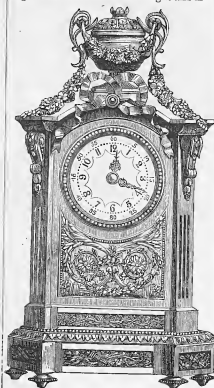
of M. HOUDEBINE, of Paris.



and excellence of workmanship. He seems to have studied novelty, but not in a capricious mood; and if his models are often based on examples



ing. There is evidence of thought and ar-



tistic feeling in all the issues of his atelier.

Art-purposes, there is little or nothing except some objects (vases) exhibited by SETMON, and carved in Bath stone. FOSSEVILL exhibits vases in Carr stone in the English department. There are several varieties of French stone, but nothing calling for special notice. Algiers sends much, but little beyond small hand specimens. Of the Malta stone there are a few examples of the kind so well known. The cutting is overdone, depriving the material of its character, and giving it a nondescript appearance in very indifferent taste. There is a good specimen of material and workmanship by J. DOREZANO, of Salzburg (Austria), in one of the avenues. It is a monumental fountain, and consists of a group of figures in stone, supporting a plain marble tazza for a fountain. Above the tazza are other figures, all grotesque, and rather heavy; but there is much talent in the design, and in the

carving of the figures, which are made to harmonize thoroughly with the material. It may be a question whether the marble tazza is an improvement, but in other respects no fault can be found. There is rather a curious oval table with twisted legs, constructed of fossil limestone, and consisting exclusively of ammonites, that may be mentioned among the few stone manufactures. It is also Austrian.

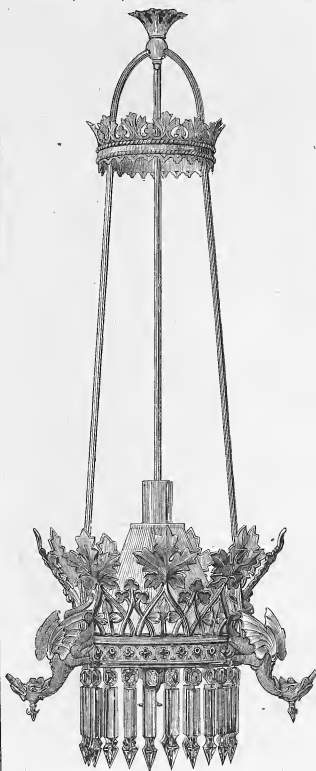
From Greece there is sent a curious variety of lithographic stone showing a good face. It is covered with blue streaks. From Turkey is a good collection of building stones.

SLATE.—There are some fine specimen of slate and slabs from the well-known quarries of Angers, and also from those of the Ardennes. The former are particularly good; but though occasionally introduced for monuments, they cannot be said to lend

# THE PARIS UNIVERSAL EXHIBITION.

Herr ELSTER, of Berlin, is a renowned manufacturer of CHANDE-

works are, in all cases, admirable examples of Art applied to manufacture; his



LIERS, CANDELABRA, &c., in Bronze and in Bronze-doré. His



designs and models being supplied by artists of ability and renown. We



give on this page three examples of his contributions to the Universal Exhibition.

themselves very readily to Art-purposes. The manufactured slates and various objects constructed of slate and slab are interesting illustrations of the great improvement made recently in France in the development of such mineral treasures of this kind as she possesses. There are no slates of importance exhibited from other countries.

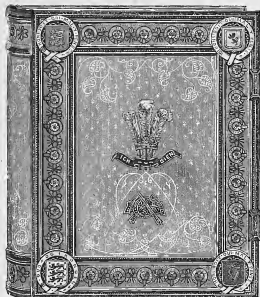
Several exhibitors of enamelled slate for various purposes will be found. Mr. MAGNUS, one of the earliest in this department, is not absent, but he has now many rivals. Some are more useful than ornamental, but many are really artistic. The magnificent slabs of England and Ireland there is neither inducement nor wish to forward to such exhibitions as the present in their natural state, but as worked into billiard tables and enamelled for house decoration they are superior to anything else of the kind.

STATUARY MARBLE.—Of the different stones that bear the name of marble, by far the largest proportion is only fit for decorative purposes, and not for the higher works of sculpture. Such materials are very varied in composition, some being carbonates of lime, others sulphates, and others again totally different. Under the present head I propose to consider only those crystalline limestones that possess the peculiar saccharoidal crystallization or sugar-like grain that is valued for statuary purposes. Of the rest, the common and less valuable kinds, are, for the most part, fine-grained limestones, and differ from common limestones only in a greater delicacy of texture and a capacity for higher and more perfect polish. Such marbles are common in most countries; whereas, the pure white saccharoidal varieties are rare and exceptional. Geologically the common kinds are bedded and often

# THE ART-JOURNAL CATALOGUE OF

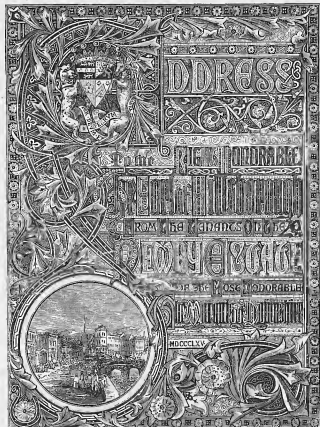
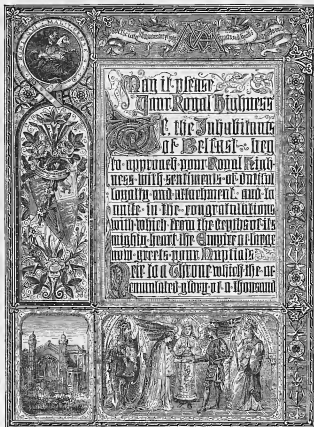
Messrs. WARD AND SONS, of Belfast, have, in the Universal Exhibition, received THREE medals, one for Illuminating Books, one for Bookbind-

ing, and one for Leather Work. No one will question the justice of these



Europe. We are justified, therefore, in giving them prominence in this

Catalogue. We select for engraving the Covers of four of their books; they are of unsurpassed merit as examples of book-binding. But we



awards, for in creating what has been rightly termed a "new industry for Ireland," and thus promoting the best interests of their country, they

have attained so high a degree of excellence in the Arts they profess as to challenge comparison with the best producers of all the Nations of

facilliferous; but the statuary marbles are veins entirely without organic traces, and highly metamorphosed. Included among the marbles for practical purposes are the serpentines and the exquisitely beautiful varieties known as onyx marble, or oriental alabaster, chiefly obtained from Algiers and Egypt. Excluded, and requiring separate notice, are alabaster, porphyry of all kinds, granite, and jade; malachite is also excepted.

As Art materials, the marbles are beyond all comparison the best and the most important among minerals, and of all known kinds the white saccharoidal marbles are the finest. In texture, as well as in the absence of definite colour, they far exceed all others. They work smoothly, and they admit of a perfect polish.

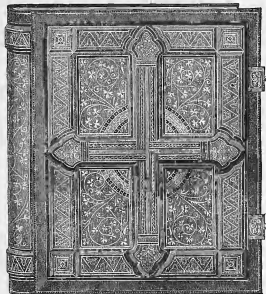
It would have been satisfactory to be able to announce a new discovery of such material, but we cannot congratulate the exhibi-

tion on anything very important in this way. Carrara still yields not only the largest quantity of the best kind, but is really almost the only available source of supply. The fine Parian marbles, and the Pentelic marbles of Greece are not quarried, nor are they equal in many respects to best Carrara. India has sent a few manufactured specimens, but no prospect of large supply, nor is it certain that artists would altogether like the rather sickly white of the best Indian kinds. From Algiers we have a few specimens, but nothing to show that quantity exists. Carrara, therefore, remains triumphant. The supply from thence is large and interesting; and includes several valuable blocks for statuary purposes up to about three cubic yards. With regard to quality, these specimens are in appearance perfect; but the absence of streaks and veins in the exterior is no proof of the purity of the

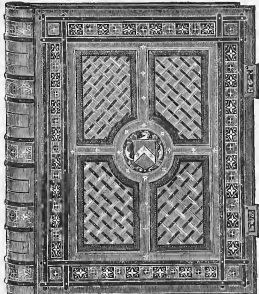
# THE PARIS UNIVERSAL EXHIBITION.

engrave also four illuminated pages, taking one of them from an Address presented by the town of Belfast to the Prince of Wales, and the others

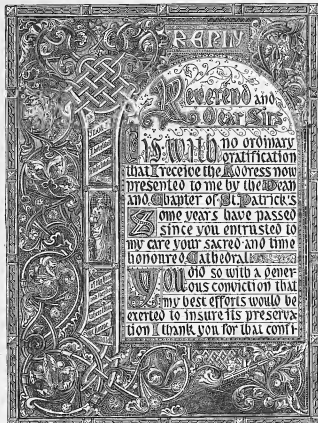
who, at his sole cost, "restored" the Cathedral: one of the engravings being from his "Reply." We have no space for any descriptive



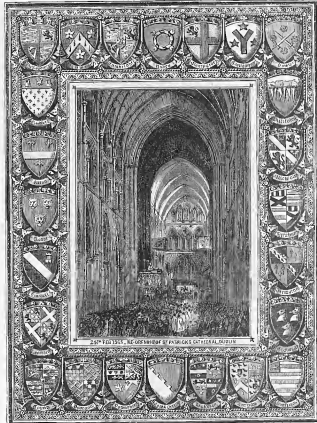
from beautiful works—volumes presented to Sir B. L. Guinness, Bart.,



matter; but these works have been fully described elsewhere in the



M.P., by the Corporation of Dublin and the Dean and Chapter of St. Patrick's, in expression of gratitude to that truly great and good man



ART-JOURNAL. It must suffice to say that the ILLUMINATED PAGES are from drawings, in all cases the productions of artists native of Belfast.

block throughout. A knowledge of the geological conditions, and the locality of the vein from which the stone is obtained, and of the particular part of the vein that has yielded the specimen sent, would afford better indications.

But although there seems no danger of rivalry to Carrara, there are several other claimants for notice in respect to statuary marble. Thus M. DELCROS, of Crevin, in the Eastern Pyrenees (near Perpignan), has sent a very interesting sample (LXV. 47), not absolutely pure, but of good quality, and not unpromising. The Pyrenees are so rich in marbles generally, and the position of Perpignan is so favourable, that the quarries containing this marble would be well worth working, if the quality should justify it. And as there is a large demand for white statuary marble of inferior quality for decorative furniture, there is no danger of an

unfavourable result. The same may be said with regard to good specimens of statuary marble from Algiers, Greece, Turkey, and other localities. More might be said of India, were it not that similar and even better samples than those here shown were in the Exhibitions of 1851, 1855, and 1862, without any importation of fine marble having followed the notice then given as to the utility and value of such products.

Of statuary marble used for decorative purposes, there are many examples. Most of those that are worth special notice are chimney-pieces, more or less richly and ably sculptured. Some are made up with ornola; some are carved and others are inlaid. The material being everywhere obtainable (though for the most part by importation from Italy), the exhibitor desires to illustrate his power as an artist without other reference to the marble than

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MOSES, COX AND SONS,

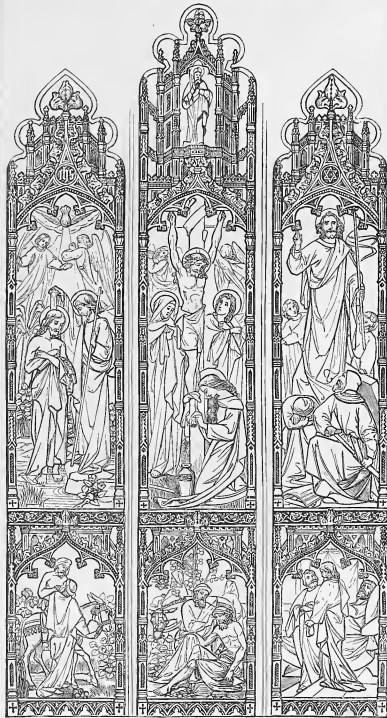


of London, manufacturers of Church Furniture,



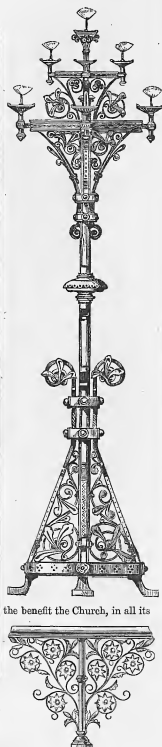
Painted Glass, and Monu-

ments, exhibit several good productions of their peculiar trade, some of which we engrave, the leading object being a WINDOW OF PAINTED GLASS—a production in all respects creditable. We publish also engravings of LECTERNS and a GAS-STANDARD.



MOSES, COX are manufacturers of all classes of works for the Church—pulpits, benches, altar-tables, chairs, altar-covers, altar-rails, brackets, gas and candle standards, coronas, church plate, fonts, with a long et cetera. They are, in all cases, based on "autho-

rities," and supply evidence of



the benefit the Church, in all its

"use" and decorations, has of late years received from Art.

as it lends itself to his design. The statuary marble chimney-pieces are numerous, and some are very good. I noticed particularly one by GALEZZINI, of Marseilles (XIV. 135), but there are many others. There are also several from Belgium. From Russia, however, we have the best. It is a chimney-piece of large size in white polished marble. It includes a really superb group of three Cupids, the upper one holding a clock. The whole is admirably designed, and is remarkable for the boldness as well as the extreme beauty of the style. This specimen is priced at 5,000 roubles (2400).

There are other objects in the same material. Thus from Turkey we have a delicately executed and well-designed *bénitier*, or some similar construction. Both material and work are worth notice, but the locality of the marble is not stated. It is probably

Italian, and if so it is well selected; if not Italian, the quarries from which it proceeds ought to be looked after. From the United States is a chimney-piece of white marble, of some interest, though not in very good taste. The marble is from the State of Vermont, and is of remarkably good colour, and free from veins. The grain is, however, coarse, and the material does not seem to admit of a very perfect polish, nor is the general result pleasing.

Belgium has sent several good chimney-pieces of statuary marble, some (XIV. 126) very rich and costly and nobly treated. Others are heavy and tasteless. M. ROUSSEAU, of Antwerp, has sent a very elegant and comparatively simple design in excellent taste.

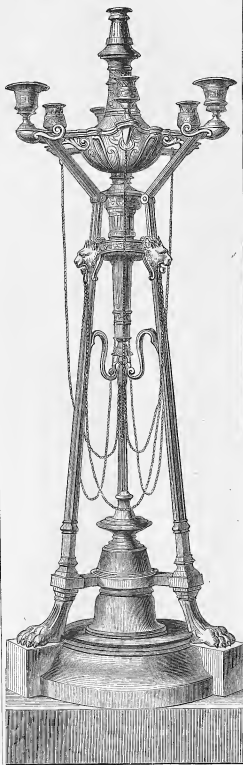
I must not omit to mention a most elegant fountain of triangular form, with a group consisting of a goat and young Bacchanals.



# THE PARIS UNIVERSAL EXHIBITION.

We engrave two other of the works of M. JULES

have already been illustrated in our Catalogue; the one is a graceful CASTELLARUM, the other a group—CORNELIA—surmounting a Clock. It is the work of an accomplished sculptor, M. MARTIN, and is admirably modelled. These works are only in zinc, but they have great



LEFEVRE, of Paris, some of whose contributions



value as works of Art, and certainly lose nothing of positive worth because they are produced in material that is not costly. The collection exhibited by M. Lefevre attracts, and merits, much attention. All his contributions are of great excellence. The court, which contains the productions of more than twenty manufacturers of Zinc d'Art, presents many objects of interest.

The material is very good, and is tenderly and well managed. It is exhibited in the Roman Court. Both here and in the general Italian collection there are a number of works of sculpture. These I do not notice, as belonging more especially to the subject of Art.

ONYX MARBLE AND ORIENTAL ALABASTER.—Under these names are included certain beautiful and very valuable coloured marbles, long known and used from the earliest period of Egyptian, Etruscan, and Roman Art, but neglected for many centuries, and now somewhat largely introduced and almost regarded as a new material. The onyx marble is a variety of coloured marble, but is so peculiar in its appearance and uses as to deserve separate consideration,—the more so as it is largely exhibited chiefly in the French Courts. The limestone thus named are chiefly obtained from Algiers at present, but formerly they were introduced from

Egypt. They are translucent stalagmitic marbles, crystalline in texture, of an exceedingly beautiful warm yellowish brown tint, marked rather than veined somewhat in the manner of malachite. They have often been seen, but never to such extent or such advantage. They are perhaps best shown by French exhibitors in Class XIV., but they also appear among sculptures (Class III.).

Some of the works in onyx marble assume to belong to high Art, rivaling the noble specimens of mixed marble with bronze, preserved in the great museums of the Vatican and the Louvre. It requires the exercise of ripe judgment to mix marbles of different colours and adapt them to bronze; but this is attempted with success by M. CORBIET, and some of his figures are exceedingly effective and noble. I may mention as examples the two really grand candelabra by this artist, exhibited in one of the

# THE ART-JOURNAL CATALOGUE OF

We engrave a FOUNTAIN, a LAMP-STAND, and a LAMP.

MM. DUCEL AND SON. They are of rare excellence as castings, and of great

merit sculptors. M. Ducl has



PILLAR, others of the admirable compositions in Cast Iron of



merit as Art-works; being, indeed, for the most part from the models of emi-



justly obtained one of the gold medals awarded for special merit.

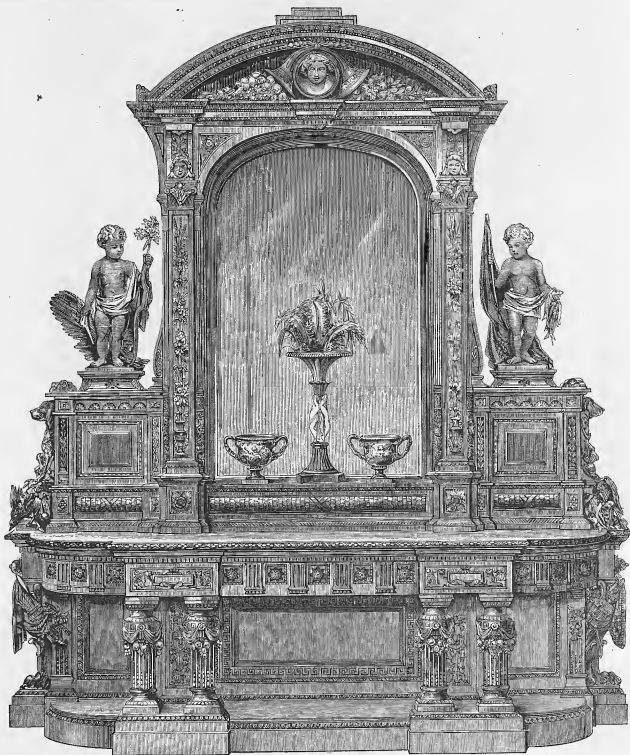
avenues, and the superb groups in the court occupied chiefly by VIOT AND CIE (XV., 67), which in their way are quite unrivalled. Among them is a large vase of onyx marble supported on an elephant (the whole standing six feet high), which is so much more beautiful than the conventional and often repeated alabaster vases of Florence, that these appear more unsightly than ever when we pass to the Italian Courts in search of beauty of form and elegance of design. These vases are in all respects admirable. Many of the smaller articles are in the finest taste. Such are the small pattern and candlesticks. Whether indeed alone or mixed with other marbles of less costly kind, or adapted to bronzes and forming a mixed figure with bronzes, there can be no doubt that the onyx marbles as exhibited by France are among the finest works in marble shown, and deserve special commendation

especially for decorative Art as distinguished from high Art. Besides the onyx marbles of the finest kind, there are good but inferior qualities exhibited from Egypt, and others manufactured at Rome and sent thence by Italian artists. I must not omit also the Caucasian onyx exhibited by Russia. Some of it appears particularly clear and altogether translucent, but other samples are doubtful. There is one noble block of the clouded variety, having a surface of nearly seven square feet. It is not unlikely that stalagmitic marbles might with advantage be obtained from many other localities, and the owners of some of the caverns whose thick floors of stalagmite exist may find it worth their while to open as quarries these curious receptacles of stone fresh from the hand of nature.

SERPENTINES.—Next in importance to the onyx come the

# THE PARIS UNIVERSAL EXHIBITION.

The SIDEBOARD (Buffet) engraved on this page is another of the productions contributed by MESSRS. TROLLOPE AND SONS, of London—a



work of great merit, both in design and execution. It is of walnut-wood, elaborately carved, with boldness and yet with much delicacy.

varieties of marble, usually called serpentines, including under this head the *verd antique* and other stones sufficiently similar to justify the application of the name. Strictly speaking, the serpentines are rather magnesian-stones than limestones, but they usually rank as marble. They are found in many countries, and almost always under somewhat similar conditions. Italy is the metropolis of them, as it is of so many other marbles, but they exist and are very fine in France, in England, and in Germany. As a rule these marbles are much veined, and generally contain cracks that interfere with the working of large blocks. Their colour is also heavy and gloomy, and in many cases there are large expanses of a sickly white or cream colour streaked by only thin lines of pale green.

The French exhibitors of serpentine have sent chiefly vases and

chimney-pieces. Some of the former are handsome, but all are heavy. The latter are in several cases good. There is one especially in which the heaviness of the dead green colour is well corrected by a profusion of ornata, and the design being simple and neat the result is very pleasing. A far less satisfactory specimen, but one of much greater pretension, is sent by M. GOUART (XIV. 157). It is of a red marble with white spots, the colour deep and the spots ugly, inlaid with a streaky serpentine. There is little to praise in any detail, but the general effect is good. A number of chimney-pieces with serpentines are in the furniture courts of France and of several other countries. Some of them are better than others, and there is in them much to admire, but little that admits of detailed description, or that calls for very special notice.

# THE ART-JOURNAL CATALOGUE OF

Messrs. HENRY LOVERIDGE and Co., of Wolverhampton, extensive manufacturers of PAPER-MACHÉ and JAPANESE WARE, contribute highly

satisfactory examples of their productions. From

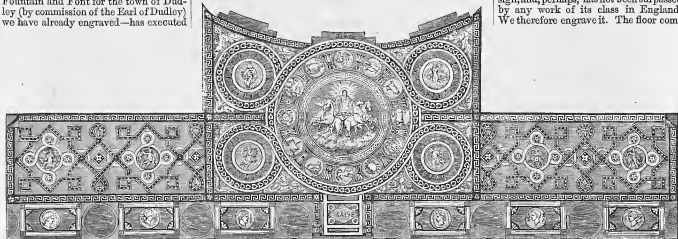
these we select a group representing a SPONGE-BATH and a set of TOILET WARE, based on approved Etruscan forms and ornamentation.



Mr. JAMES FORSYTH, of London—whose Fountain and Font for the town of Dudley (by commission of the Earl of Dudley) we have already engraved—has executed

a MARBLE Floor for the vestibule of the noble lord's seat, White

ley Court. It is of great beauty in design, and, perhaps, has not been surpassed by any work of its class in England. We therefore engrave it. The floor com-



bines the several forms usual in this kind of work—the Mosaic, the tessellated, and the intaglio—all composed of various marbles.

The serpentines of England, though sometimes exceedingly beautiful and admitting of many applications, especially for church decoration, are not illustrated in the Exhibition. This is to be regretted, as although the Lizard varieties are not uniformly good, they include some of extraordinary beauty and richness, while the Irish kinds may be procured in slabs of great size without serious flaws.

There are peculiar serpentines from Sweden, manufactured into tazzae of elegant shape, and some other ornamental forms. The colour is dull and the material appears harder than the average of the Italian varieties.

Of the Florentine serpentines, I can only say that the specimens exhibited offer a repetition of the heavy and inappropriate forms into which this material has so generally been sculptured.

The vases are especially poor, and I observed no single object deserving of praise. There is a prominent copy of a certain pair of huge jugs that seems to be the limit of design in Florentine serpentine, so invariably have they been forwarded to all the exhibitions of Europe.

From Prussia are two vases and some shafts of a very handsome dark serpentine, without veins and without any white patches. They are of good size (3 feet high), and carefully worked in Egyptian style, but are not otherwise remarkable.

Serpentine, on the whole, is better adapted to mix with other marbles and for inlaying, than as a material for large and complete works, and it is to be regretted that in the attempt to exhibit large blocks and produce a great effect this natural limit to its uses should have been so often forgotten. Large slabs of the

# THE PARIS UNIVERSAL EXHIBITION.

Herr STÖVESMANT, of Carlsruhe, supplies us with | He produces such works in great | variety, from the smallest article to the



materials for another page from his many ex-



cellent contributions of objects in Carven Wood.



largest and most elaborate, in low and in | manifest much excellence in design and skill | high relief, for ornament and for use. They | is workmanship. As with the German manu-



figures, generally, of this class of work, cost | of production forms an important consid- | tion; they are usually issued at half the price | to which English purchasers are accustomed.

paler and brighter green varieties are well adapted for altars, and perhaps as a material this mineral is better for church purposes than for house decoration. Small columns constructed of it are, however, both rich and pleasing, and the chief objection to its use is the uncertainty of obtaining any large quantity of the same kind.

Besides the two serpentines, there are several green marbles more or less resembling them. Thus from Sweden the peculiar pale green stone already alluded to is neither streaky nor patchy. It has been manufactured to some extent into small table ornaments, vases, &c. It has the appearance of being hard, and is perhaps rather a porphyry than a serpentine.

From Canada is sent a large block of the peculiar serpentine, containing fossil remains of an animal of very peculiar organisation, concerning which geologists have written and said much since its discovery. It is far more interesting in its bearings on science than as a material valuable for Art purposes.

There are several examples of inlaid serpentine used in the decoration of furniture. These offer nothing worthy of notice in respect to material.

**COLORIED MARBLES.**—We come now to the miscellaneous collection of coloured marbles. This is particularly interesting, inasmuch as specimens more or less completely manufactured

THE ART-JOURNAL CATALOGUE OF

The Swedish Court contains many very excellent works in Porcelain and Earthenware; they are principally those of the eminent firm of S. H. GODENICK, of Gustafsberg, Stockholm; others



are the productions of B. R. GUSTAF, also of Stockholm. We convey some idea of their merit in the annexed engravings; often they are from the designs of renowned artists. The Fountain introduced in the upper group is from a model supplied by the



sculptor MOLIN, whose "Northern Gladiators" established his reputation in London in 1862.

The LAMP-PILLAR is a contribution, in Cast



Iron, from the Works of Count Von STRÖMBERG.

have been sent not only from most of the districts where we are accustomed to seek for them, but from many countries which at present do not export material of this kind. English and Irish marbles are, however, entirely absent, and this is to be regretted, for each country contains specimens not only of great beauty, but of great recognised value. There is no finer black marble in Europe than that of Derbyshire, and some of the marbles of Galway and other parts of Ireland are equal to the Italian. Italy naturally and fitly takes the lead among the countries sending material of this kind, and the collection of specimens (chiefly cubes and polished blocks) is very large, and includes many of great beauty. There does not, however, seem to be anything very new. By far the larger proportion are brecciated or made up of angular fragments cemented together by carbonate of

lime, so as to form a perfectly compact stone. The better kinds are hard, uniform in the dimensions of the fragments, and well crystallised and cemented. Of the special and named varieties, there are several very good. I observed good varieties of *broccatello*, and some good yellow marbles. There are some fine specimens of *giallo antico* from Rome.

Greece is very well represented in mixed marbles. The chief exhibits are Mr. Siegel, of Tinos, but there are others. Among the objects exhibited I would direct special attention to a large and fine slab of *rosso-antico*, which purports to come from a modern quarry. It is accompanied by other slabs, and by several shafts of columns of considerable dimensions. As specimens they are valuable, but it is not certain that large supplies could be obtained of similar quality. They are grouped into a kind of pyramid.

# THE PARIS UNIVERSAL EXHIBITION.

In the first part of this Catalogue we gave examples of the admirable works

and deserve the "Honour" they have received. The GAOV

copied, or rather adapted, with considerable judgment and skill from ancient Scandina



contributed by M. CHRISTENSEN, of Copenhagen; we engrave on this page



is from a table tea-service of silver, having much originality



vian models. They are not only of very beautiful designs, the workmanship is of



other of his meritorious productions; they have attracted much attention,



of form; the other objects are BROOCHES and a BRACELET,



the highest merit, surpassed by no productions of the class. Denmark does not



contribute largely, but it occupies a prominent place in the Exhibition, and establishes high | repute among the Art-productions of the world.

Portugal is particularly rich in marble, and exhibits in a manner to do credit to all who have contributed. The varieties are represented for the most part by alabs, frustra, and shafts of columns and other plain manufactures, sufficient to show the quality of the material, but not claiming to be works of Art. The specimens are polished by steam machinery, and the price is very low. The resources of the country in this respect are thoroughly well brought out, and very great and creditable exertions have been made to place all in the best way. It would not be easy to specify, for the principal interest is derived from the large number of examples, and their general excellence as material, and not from any particular variety more beautiful or more available than

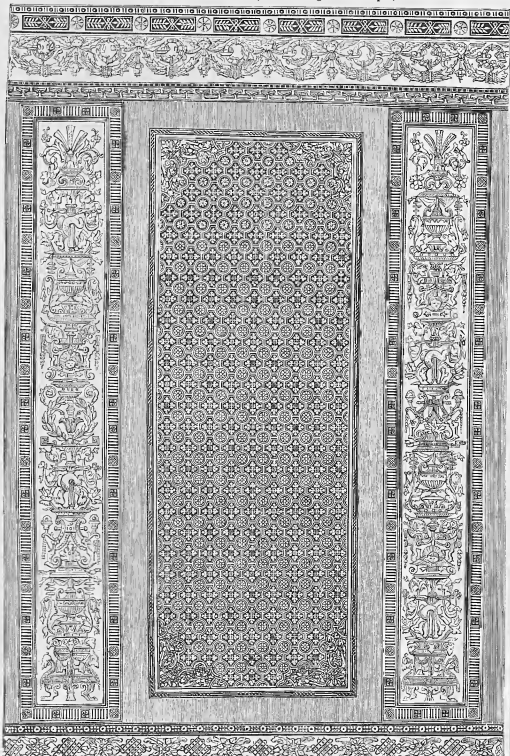
others. It is certain, that Portugal may supply the European market very largely with brecciated, veined, and coloured marbles of many kinds, at a price sufficiently low to compete seriously even with Belgium and other countries where cheap marbles are produced.

The works in coloured marble, exhibited by France, are both numerous and very excellent. The mere specimens of material, are, however, few. Of the works, I may first direct attention to those in which Pyrenean marbles are made use of, as in some respects they are best of all, both for beauty of material and style. Among them is a noble vase of large size, by L. GARNIER, placed in the Avenue de la Seine. It is beautiful in form, and the



# THE ART-JOURNAL CATALOGUE OF

Of the "PAPER-HANGINGS" of WILLIAM WOOLLANS AND Co. we give an example; it is rather the side deco-



ration of a room. In this art we have yet much to learn from France, although much has been taught us by its manufacturers. Mr. Woollans maintains the credit of England in this branch of Art-industry.

Mr. BROWNFIELD, of Cobridge, holds a prominent place among the Pot-



ters of Staffordshire. He exhibits only works in earthenware, but these are of much merit, and have



attracted deserved attention. In this special branch of Art-manu-

marble, though somewhat streaky, is of very fine quality. There is another fine vase (square on an octagon pedestal of serpentine, with sculptured flowers.) The material of this vase is a yellowish brown marble, and its colour harmonizes well with the subject, which is thoroughly well treated. In one of the courts is a singular and very beautiful 'what-not,' in four stages of solid marble, of red colour, prettily streaked. There are slabs of the same marble.

A number of detached shafts of columns are distributed both in the Park and in different parts of the building, in the avenues, and in the courts of machinery and raw material. Most of them are of good marbles; they indicate great variety, and the blocks are of considerable size. They are from various localities, and

of different merit and value. Near the principal entrance to the Park from the Pont d'Jena, are two groups of three columns each. Among them may be observed a very good yellow marble, and a good red variety, almost equal to *rose-entico*. All these are French.

Among the numerous chimney-pieces in the French furniture courts, there are several of coloured marble of considerable beauty and in good taste. That which appeared to me as the most interesting, is constructed of a peculiar pale green material (not a serpentine), inlaid with white marble, beautifully sculptured, representing groups of game and fruits. Another very exquisite combination is to be found (XIV. 94) in a soft pate of porcelain, introduced as mosaic work into black marble. This is also a fire-place,

# THE PARIS UNIVERSAL EXHIBITION.

France is unable to compete with England, with re-



France either to quality or price; consequently British ma-

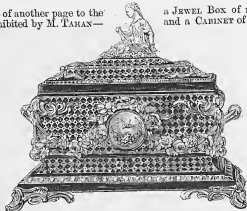


nufacturers trade largely with Paris in this class of ware, and



will see the importance of giving good Art to "common things."

We devote part of another page to the productions exhibited by M. TAHAN—



a JEWEL BOX of much elegance; and a CABINET of great beauty—

ebony, inlaid with ivory, carved. The establishment of M. Tahan is well known to



all who visit Paris. He collects there the various works for which the Capital of France is most celebrated, selecting them with matured taste and knowledge.

The following may be mentioned as among the most curious and interesting works in marble in the French department not yet alluded to, COLIS, R. J. (XIV. 137), several specimens of Vooges marble. JABOTIN (168); baptismal fonts and sundry sculptured marbles in the style of the twelfth and fourteenth centuries. DUCHESNE (122), some good slabs of veined marble, with other articles (manufactured) not very good in design.

There are some excellent brecciated marbles from Algiers.

Belgium is rich in marbles, but except from their convenient position for exportation, they would hardly be so often seen and made use of as they are. Many of them are heavy in colour

and marking, and a very large proportion fossiliferous; and whatever the reason may be, there are fewer bright colours and pleasing varieties in the Belgian exhibition of marbles than one might have expected. The number of works (chiefly chimney-pieces) is very large.

From Germany are several exhibitors of marble. I noticed some slabs of handsome material, and some manufactured works from Vilmor on the Lahn, and some from Berlin—from Silesian marbles. Austria supplies some brecciated marbles. The Silesian marble columns and arch above the great cannon exhibited by Messrs. Krupp are worth notice.

# THE ART-JOURNAL CATALOGUE OF

MM. WIRTH, Fabrik, of Brienz, Switzerland, and also of Paris and London (to whom a gold

medal has been awarded), exhibit a large col-

lection of works in Carved Wood, chiefly the productions of their extensive establishment in



Switzerland. We have already engraved some of them, and now engrave another; all are of great excellence, very beautiful as compositions, and carved with exceeding skill and power. They are in great variety—large and small: this Buffet is one of the best of their works.

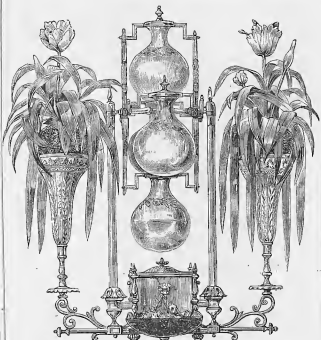
Russia sends but a few specimens of coloured marbles, and these are not very remarkable. They are made up for by the porphyries and hard stones. There is a curious column and a vase exhibited by Norway. Turkey exhibits some interesting red marbles; and from the United States are several manufactured works in coloured marbles of various kinds, but none of them of sufficient importance to require special notice. They are chiefly manufactured chimney-pieces.

GRANITE, PORPHYRIES, AND OTHER HARD MARBLES.—No country in the world is so remarkable for its sculptured works in the hardest porphyry as Russia, although, no doubt, we may name at the same time, Norway and Sweden, almost the only other countries where the inhabitants devote themselves in any important degree to the tedious and slow labour required to produce these

works. In ancient times, Egypt almost enjoyed a monopoly of such labour, but it has long since passed into other hands. Those who remember the great Exhibition of 1851, may call to mind the effort in this direction there shown. They were barbaresque, representing enormous labour but little taste. The two glorious Rhodolite candelabra in the Russian court—the gems of the exhibition in stone work—are an enormous advance in taste and even in execution of the vases before attempted. They are nearly nine feet high, and their proportions are exquisite. The material, though harder than the hardest granite, is more beautiful than the most delicate marble, and the finish of the work is beyond all praise. It is only in Siberia that these marvellously fine-grained and charmingly tinted materials are found, and it would seem that out of Russia no one would be met with who

# THE PARIS UNIVERSAL EXHIBITION.

The "COMPAGNIE DES CRISTALLERIES DE ST. LOUIS" have justly

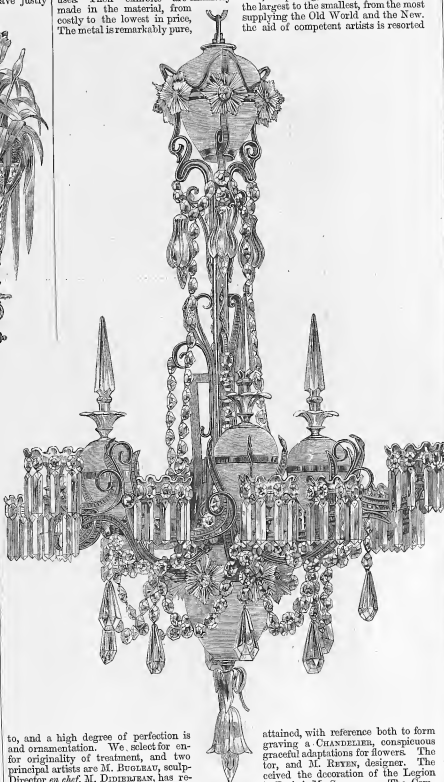


earned the GOLD MEDAL awarded to them for the pro-



duction of all classes and orders of GLASS for domestic

use. Their "exhibits" are infinitely varied, comprising, indeed, all the articles made in the material, from the largest to the smallest, from the most costly to the lowest in price. The metal is remarkably pure, the aid of competent artists is resorted



to, and a high degree of perfection is and ornamentation. We select for originality of treatment, and two principal artists are M. BOULLEAU, sculpt-Director *en chef*, M. DUBREUIL, has re- of Honour. The Director of the Works pany is represented in London by Messrs. F. E. OSBORNE & Co., of Hatton Garden.

attained, with reference both to form and carving a CHANDLER, conspicuous for, and M. REYNS, designer. The cut the decoration of the Legion in Paris is M. SCHLOTTE. The Com-

would expend sufficient time and labour to bring them into the market. But although the candelabra are certainly the most remarkable objects both for their size and perfection of work, they are not alone among polished porphyries. There are many other smaller objects, all good and all in excellent taste. There is a dark olive green material, almost as hard but less transparent than the rhodolite. There are others also, beautiful but inferior. These are sculptured into various forms, and are, almost without exception, simple and good. In this respect, they offer a marked contrast to the straining after effect, and the consequent production of forms ill adapted to the material, which characterise most other countries in works of this kind. There are, indeed, no other porphyries worth mentioning after these. In granite, there is a

fair group from Aberdeen (monumental works); and no less than five, all good, from Finland. They are worked chiefly into great cost of finished and polished work in material so hard and unmanageable must always greatly check the demand, but the adaptation of steam machinery in working it has already considerably reduced the price, improving at the same time the mechanical finish and polish. There are porphyries sent from several European countries, some of them very beautiful and admitting of a very high polish,—others, simply hard and not pleasing.

MISCELLANEOUS MINERALS.—Of these MALACHITE is the most remarkable. Those who remember the display of this mineral in

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The Count Von Stollberg, from his ro-



owned Foundry at Ulenberg, Prussia,



supplies us with the objects that grace

this page. They are of Cast Iron—admirable



specimens of the art—sharp, delicate, and

refined. The aid of first-class designers has been



evoked; there are few better works of the class in the Exhi-



bition than the GATE of which we give an engraving. The Count has been awarded a gold medal.

the Russian Court, in the Universal Exhibition of 1851, will be perhaps disappointed at seeing so little here. Such a collection, however, had not before been seen, and is not likely to be seen again. What we now find is very interesting as illustrating the peculiar manufacture, but there are no very large objects. The quality of the Siberian malachite appears still to be much superior to that of the Australian, and in point of grain and markings leaves nothing to be desired. There are some fair specimens of the peculiar veneering that renders the mineral so well adapted for decorative purposes. There is also a block of malachite sent by Prince Demidoff, weighing about two tons, and valued at £3,000. Another fine block of malachite, of fair but not first-rate

quality and colour, is from Queensland, and some others of much smaller size are from South Australia. The inferior varieties of this mineral are of comparatively little value for veneering and inlaid work.

ALABASTER is not largely represented in the Exhibition, but there are of course many examples of it from Italy, whence this substance is chiefly obtained for Art-purposes. I observed very few works in the fine clear white variety, although this is generally regarded as the most valuable. Of the yellow kinds are several works exhibited on the French side, but few of them are important. There is, however, a noble group of four figures, supporting lights, exhibited by Messrs. J. DUBUIS ET

# THE PARIS UNIVERSAL EXHIBITION.

The DRINKING HORN prominent on this page

is of carved ivory—a work of exceeding beauty, manufactured by Messrs. SCHWARTZ and SON, of Copenhagen. It is the property of the estimable Prince Oscar, of Sweden, to whom it was presented in acknowledgment of his services as

President of the Swedish Exhibition of Works of Art and Art-Industry. The *best-represented* represent scenes from the Lay of "Fribjert," the poem of Tegner, the Swedish poet; and the designs are by M. PETRA, an eminent sculptor.



The COFFEE-POT, based on an oriental design, with which we fill this

page, is one of the contributions in silver of M. CHRISTENSEN, of Copenhagen, several of whose admirable works we have elsewhere engraved.

**PARFUMERY.** The Italian works in alabaster are of the ordinary kind, and offer nothing original.

There are several objects manufactured of JADE. This mineral seems common in India and China, but its extreme hardness renders it very troublesome to work. It has also few pretensions to beauty of colour, though the polish it takes is perfect and the grain extremely fine. By far the most interesting work is a pair of very remarkable transparent green square-topped vases, exhibited by Russia.

**INLAIN WORKS AND MOSAICS.**—The art of Mosaic is of very ancient date, but of late years it has been almost entirely carried on in Italy. Russia is now overtaking both Rome and Florence in the highest qualities of this interesting art, and there are

specimens of Mosaic in the Russian Court superior to any similar work in the Exhibition. The largest of these is intended to ornament the porch or entrance to a church in St. Petersburg. The mosaic surmounts the door, and is treated with perfect taste and knowledge in reference to its intended position. The squares of marble and glass are large, but the drawing and colouring admirable. The style of manufacture is peculiar, and some modifications of treatment are introduced to render the adaptation more perfect. It is impossible not to be struck with the extreme beauty of this work, and the admirable promise it gives of the progress of Russian Art. It is accompanied by some other specimens, all remarkably good.

The mosaics exhibited from Rome (made of glass) are of the

# THE ART-JOURNAL CATALOGUE OF

MM. FANNIERE, FABRES, have obtained the

decoration), to which they are eminently entitled, not only as jewelers and goldsmiths, but as "makers" of those exquisite examples

Genius has bequeathed as teachers of a Future. The *Laur* we engrave, with other beautiful objects, is of silver: it is an offering of the Empress



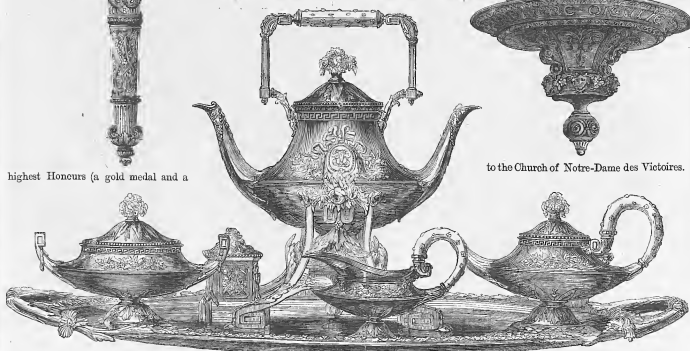
highest Honours (a gold medal and a



of design and manufacture in which France excels "all nations" and, as in the case of MM. Fannière, closely approaches those which



to the Church of Notre-Dame des Victoires.



ordinary kind, and adapted for objects near at hand. Perhaps the most pleasing is a white marble chimney-piece inlaid with oblong mosaics about a quarter of an inch long, forming a blue ground, and smaller fragments worked in a white and grey pattern. There is one large round table also of the most perfect taste, containing eight charming views of Rome in radiating spaces enclosed in trellis work. The views are taken at various times of the day, and the table represents the natural divisions of the day. Thus there is the Colosseum at midnight, the Piazza del Popolo at sunrise, the Piazza de S. Pietro at noon, and the Forum at sunset. There is originality and extreme beauty in this work. Another table has a most beautiful twined wreath of convolvulus and honeysuckle on a red ground.

The Florentine mosaics (work in *pietra dura*, consisting of small shaped pieces of coloured stones much harder than limestone, inlaid in slabs of black marble, and completely polished before being inlaid) are not so good in point of taste as might have been expected. The material and workmanship are all that can be desired, but the designs are poor and ill-adapted to the method, or else old and familiar. There is a staring and vulgar expression about many of them that does no credit to the state of this elegant Art in Florence, and it is almost to be feared that mosaic work in the capital of Italy is taken out of the hands of the artist, and has become a mere vulgar manufacture.

The Russian work in *pietra dura* consists of transparent and translucent pebbles, regarded as semi-precious stones (amethyst,



# THE PARIS UNIVERSAL EXHIBITION.

M. A. VETZAT holds high rank among the



goldsmiths of France. This page contains three

examples of his many admirable contributions to the Exhibition; they are of silver, the *COPPER* being partially gilt. It is designed by M. JULES FOSSEY, and is exquisitely modelled and wrought. The *VASE* and *CENTRE-*

*PICER* are both the productions of M. CHOSSE-



LAT, an artist-sculptor to whom the fabricants



of France are much indebted. He is a man of true genius, who has dedicated his abilities to the advancement of Art-manufacture.

carnelian, agates, and other siliceous gems) inlaid in black marble, in bold relief, showing about half the substance represented, and generally so selected that the natural colour of the stone is that of the object imitated. Thus bunches of currants, grapes, &c., are marvellously copied, and form the most beautiful ornaments that can be imagined for caskets and cabinets. Work of this kind is, however, most costly, and not very common. It is, therefore, well fitted to the taste and style of St. Petersburg, and seems especially easy to Russian workmen, who regard time as of little value, and whose patience is almost as remarkable as their taste. Several objects of this manufacture are exhibited, and all are good. It is evident, indeed, that Italian inspiration has first guided the taste both of producer and patron; but most of the designs are now the result of native talent.

I have endeavoured in this account of the minerals employed for Art purposes in the great exhibition to give to the reader of the *Art-Journal* a tolerably clear outline of all these objects in my department that are most remarkable, and of the impressions made on me. I may not have seen all that are there. I may have passed by some that were well worth pausing to examine and allude to. In a building so vast it is impossible not to have present the true state of the case. I may conclude in a few brief sentences, pointing out that France has exhibited her usual taste, and has shown that she possesses in her own bosom and her colonies Art-materials of great beauty and value. Italy has hardly done justice to the well-known and acknowledged excellence of her supplies, and the genius of her sons. Greece has

# THE ART-JOURNAL CATALOGUE OF

This page contains engravings of three Tea

dition. The designs are of the best order, intro- ducing neither too little nor too much ornament,



SERVICES, and other objects in silver, manu- factured by Messrs. TIZFANT and Co., of New



while they all bear evidence of good workman- ship. The establishment of Messrs. Tizfany is | the largest in the New World; it is of great im- portance, therefore, that they should minister to



York. They are all designed and executed by American artists, and are not surpassed in



pure taste in America; they are doing so, if we | regret it that they have not sent more; it is, how- may judge from these contributions. Our only | ever, something to show what America is pro-



merit by any articles of the kind in the Exhi-



ducing and estimating. These "exhibits" hold | their own beside the best of England and France.

shown some signs of revival to a more active position with regard to Art-material, but has left much still to do. Portugal has been well and actively superintended, and shows great resources. Germany exhibits little. England has done nothing. Of all European countries, however, Russia has indicated the most decided advance, and has once more astonished all interested in mineral manufactures by exhibiting numerous works of exquisite taste manufactured out of materials which, with all their noble beauty, would be almost useless in the hands of any other people than the patient Muscovites. Russia deserves every praise, and those who watch Art-progress in Europe must certainly not neglect what she is doing.

## THE FURNITURE OF THE UNIVERSAL EXHIBITION. BY J. BEAUVINGTON ATKINSON.

THE Exhibition of Furniture in Paris is remarkable for extent, for variety of style, for rich diversity of material, and for excellence of execution. The collection, viewed geographically, embraces the civilised world; historically, it constitutes an epitome of all schools; while as an Art manifestation it tells of prevailing modes in architectural design, sculptural enrichment, and pictorial or polychromatic ornament. Accordingly, I propose to review this vast assemblage of furniture, in the first place, according to nationalities, and then as to utilitarian uses, Art-styles, and structural or decorative materials.

# THE PARIS UNIVERSAL EXHIBITION.

Of the works of MM. BLOT AND DROUARD



we have already given examples—we add

to them; for these eminent manufacturers of Imitation Bronzes—Zinc d'Art—have produced many of the very highest merit, deriving models from artists of established repute, using the best materials, and employing the most experienced and ingenious artisans. Their supremacy is, therefore, universally admitted, and their right to the medal they have received. Their issues are of all classes



and orders, from large objects to small. We engrave a TAZZA and a LAMP-STAND with LAMP; these are of great excellence. There are few better things, of any metal, in the Exhibition.

In International Exhibitions almost the first question that arises is, After what manner have the chief nations demeaned themselves? In the outset we are happy to say that ENGLAND, whose fortunes necessarily concern us most, has done herself credit. In previous Exhibitions the inequality of the English furniture has been subject of comment; it was remarked that while some works were refined in conception and execution, others were clumsy and commonplace. This discrepancy, which, not without reason, was taken as a sign that high excellence in design and execution still remained exceptional, is now no longer observed. On the contrary, each piece of furniture exhibited may claim to be a master-work, and thus the entire collection sets forth favourably the several phases of structural and decor-

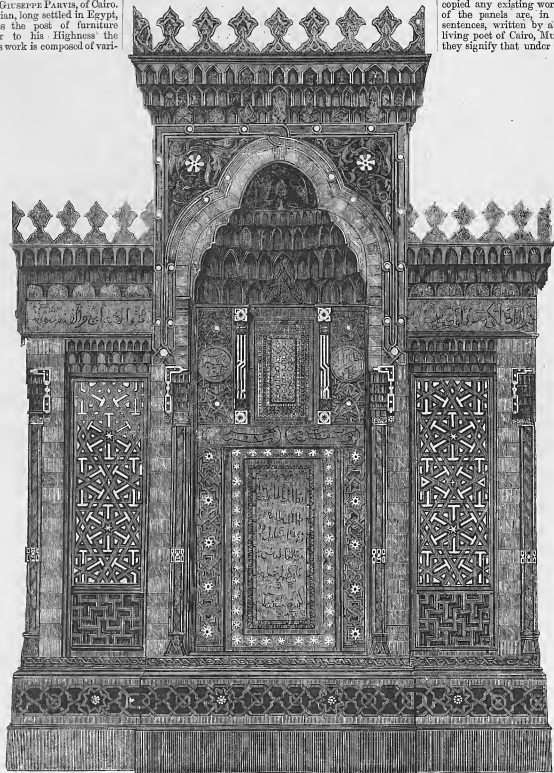
ative Art now in vogue. For instance, the recent Gothic revivals are represented by well studied, carefully wrought designs, which place our English makers of Gothic furniture in a wholly exceptional and supreme position. Then, again, in the use of rich and rare woods for polychromatic display, there are works in the English department which surpass all others. In economy of manufacture, too, we have little reason to fear competition. Furthermore, English furniture may be commended for correctness, moderation, and balance in design, for simplicity in treatment, for care in execution, for the happy blending of colour, for the skilful use of materials, and vital for the subserviency of ornament to utility, and the subjection of decorative detail to breadth and truth of construction.

# THE ART-JOURNAL CATALOGUE OF

We engrave a CABINET designed and executed by GIUSEPPE PAVIA, of Cairo. He is an Italian, long settled in Egypt, and occupies the post of furniture manufacturer to his Highness the Pacha. This work is composed of vari-

ously coloured woods, inlaid with considerable skill; the model is

strictly Arabic, but the artist has not copied any existing work. On some of the panels are, in relief, Arabic sentences, written by a distinguished living poet of Cairo, MEUSTAFA SALAM; they signify that under the beneficent



reign of Ismael, Art and Industry extend their wings that they may return to Egypt in their

ancient splendour and glory. The cabinet is altogether a production of great merit, excel-

lent in character and admirable in workmanship. It adorns the Kiosk of the Viceroy in the Park.

FRENCH furniture is not so much superior to, as different from, the English. The contrast between the two nations in style and design, in use of materials, and in modes of workmanship, is great indeed. English furniture possesses a fitness for our English mansions, while French furniture seems expressly designed for ostentation in grand palaces of the times of the Louis; each suited for its several ends, is at once expressly national and diverse. The French are more florid and lavish every way. To the choicest woods, ceramic plaques, and coloured stones, common in the English department, they add bronze and other metals, and they are prodigal in the use of ornata. Thus they gain contrast in colour, relief in light, and strength in shadow. Such expedients as the insertion in an oak cabinet of bronze reproductions of the

Elgin frieze or of Donatello's Chorisitors, cannot fail of power in effect and a certain imperial splendour. Scarcely less startling and violent is the intrusion of blue enamels and blocks of lapis lazuli. The English love concords and preserve proprieties; the French, on the contrary, court contrasts; in design they are daring, in the juxtaposition of colour abrupt. Furthermore, it is interesting to observe how the national Arts and Manufactures of France find a place in her domestic furniture. We have seen that in the adaptation of bronze she is exceptional; in the employment of tapestry she is likewise singular; in the free and bold use of the human figure she is equally conspicuous. In the furniture of no other nation can be reckoned such a multitude of Caryatides for columns and pilasters, so many heroes and Muses perched on pediments, so

# THE PARIS UNIVERSAL EXHIBITION.

We select other objects, for form

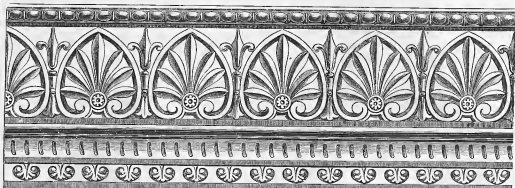
and admirable contributions of Herr HOLLENBACH, of Vienna. A gold medal has been awarded to this



another page, from the numerous



eminent manufacturer, whose productions undoubtedly | issues of this establishment are all from designs by  
hold a high place in the Universal Exhibition. The | eminent artists—architects and sculptors. Austria



owes much to Herr Hollenbach (and to other manu- | facturers also) for extending the renown of the Empire.

great a variety of hybrids, half human and half monster, sphynxes, griffins, and the like, disporting themselves as surplus populations on the outside of mongrel classic structures. Here, as elsewhere, the French doubtless are guilty of excess; they are vainglorious in the conscious superiority of power. Yet the cabinets of FOUNTAINS, and innumerable other works, give proof of singular mastery over the figure, and of that thoroughness of training, both in artist and artisan, to which French Arts and Manufactures avowedly owe so large a measure of their pre-eminence. This summary of national characteristics were short of completeness did we not point to the mannerism into which the proverbial cleverness of French designers degenerates. There is generally present in Parisian furniture a certain exaggeration, excess, and affectation, which we often at once censure and excuse by the

term "French." Such, in fact, for better or worse, is French rationality in Art. Another singularity, rather than excellence, is the restricted range of this French mannerism. There are few countries that possess historic Art-treasures so rich and varied as France. From the time of Charlemagne to the Renaissance, she contains some of the grandest and most perfect works known in the whole history of Art. And yet by strange perversity, French cabinet-makers limit themselves all but exclusively to these corrupt and fantastic forms of the Renaissance which pandered to the vices of a profligate court, and became degenerate in the decay of a dynasty. Whoever will take the trouble to look through Vieille-le-Duc's "Dictionnaire du Mobilier Francais," will see that the decorative arts in Paris ignore what is most lovely and true in the country's annals; whoever may have passed from.

# THE ART-JOURNAL CATALOGUE OF

The CANDELABRUM is one of the many beautiful works contributed by HERR LEONHEY, of Vienna; it is of great merit, as are all the productions of this eminent firm.



contributed by HERR LEONHEY, of Vienna; it is of great merit, as are all the productions of this eminent firm.



works, a CENTRE-PIECE; the form is not a novelty, but it is designed with considerable taste and skill, and may be classed among the good specimens of British manufacture.

the French furniture in the Exhibition to the collection at the Hôtel de Clugny, will be filled with amazement at the degenerate taste of modern times. Yet, after making considerable allowance for defects in taste and style, none will deny to French cabinet-makers a foremost rank. The design is always, for its kind, clever; the management shows knowledge; there is purpose in the placing of each detail, character in every line, intent in every touch; in short, the French, if they violate taste, believe they serve the cause of Art.

GERMAN furniture, like the German mind, is solid, heavy, and honest; sometimes even clumsy, ponderous, and elaborated overmuch. The carving has not the cleverness of the French; fancy does not play with the design, the hand plods through the appointed task laboriously, and so sometimes the execution lacks

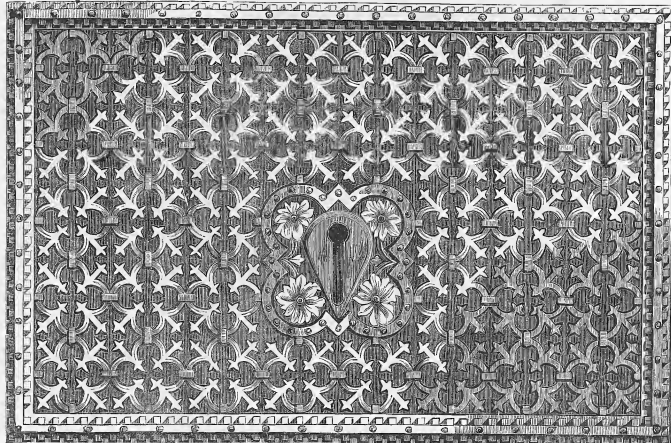
the liveliness of instant thought, and settles down into machine routine. Yet has the German furniture great merit, and its nationality is unmistakable. It is much given, after a certain naturalistic fashion, to carving; indeed, the inhabitants of Central Europe generally are evidently a carving people. Similarity of Art-treatment—if treatment it can be called—marks wood-carving over a wide geographic area, extending from Switzerland in the south up to Belgium and the northern shore of Scandinavia. The style, as may readily be supposed, is wholly different from the French; it will scarcely bear Art-scrutiny; it alights the rules of bas-relief and the principles which ought to govern surface-decoration. The designs are powerful in light and shade, and make strong popular appeal by their illusive naturalism. No conventional treatment of foliage, or other decorative detail, finds place

# THE PARIS UNIVERSAL EXHIBITION.

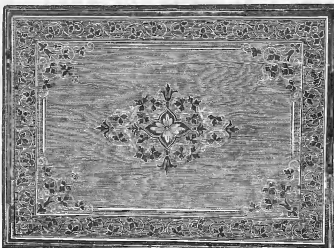
Mr. CROAN maintains his supremacy as a manufacturer of Locks, and confines to subject many of his works, in so far as possible, to

the influence of Art. We give here an example. It is a good and appropriate, if not an original, design; a remarkable and very

meritorious effort of "hand-labour," and in all respects one of the most creditable specimens of wrought iron in the Universal Exhibition.

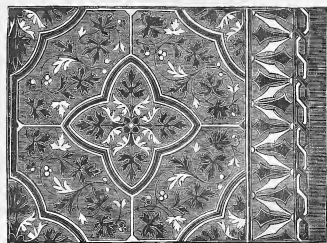


The engravings below will sufficiently indicate the marked improvement introduced by Messrs. TAYLER, HANLEY, & Co. into the material



they have termed "Kamptulicon;" a material now in such extensive use, and which it is, therefore, of the very highest importance to subject

to the influence of Art. To this firm the public is indebted, if not for its invention, certainly for its introduction on a scale of magnitude.



They have studied, and successfully, in a large number of "patterns," how to vie in design and ornamentation with the best carpets of all countries.

in the furniture of Germany, Belgium, or Switzerland. All this I cannot but consider a mistake, and matter for regret. Yet may the furniture of Germany, especially of Prussia, be commended for more than usual strict conformity to architectural canons. Cabinets, indeed, are sometimes built up like temples; sideboards are constructed as the *gyalades* or terraces of Italian villas. This, doubtless, is going too far; nevertheless in the German Courts are some of the best adaptations of classic styles to modern domestic uses that can be found in the whole Exhibition.

The style of BELGIAN furniture has been already indicated. Sideboards from Brussels are known by their display of bold naturalistic carving, by their effective but inartistic treatment of ornament. Much of the work is actually machine made, and therefore claims indulgence. Altogether Belgian furniture scarcely

bears severe critical test. The bookcase by SYLVES-ILANG, however, may be commended as less overlaid than often; SYLVES-ILANG's sideboard, on the contrary, has been so covered and crowded with carving that little space remains for repose. VERLINDEN's chairs are after the well-known national manner, wrought in the lathe, finished by a dashing chisel, effective and cheap.

The SWISS school of carved woodwork is sufficiently well known. It commends itself to tourists, and is the wonder of minds not specially trained to strict Art-standards. WITTE's Brothers have reached such perfection as is permitted to the manner. Here, again, historic styles have to submit to the immediate exigencies of naturalistic treatment. A bird's feather, or the frond of a fern, is the sum and substance of the most commendable of these designs. Switzerland, by virtue of such manipulative and national



# THE ART-JOURNAL CATALOGUE OF

The collection of beautiful works exhibited by M. Barbedienne is so numerous that our difficulty has been in selecting; there is scarcely one of them that might not be engraved for the



BARBEDIENNE is so numerous that our difficulty has been in selecting; there is scarcely one of them that might not be engraved for the



facture. We engrave on this page a "COFFRET," admirable of M. Barbedienne's works, they are of excellence unsurpassed by any other manu- facture of objets de luxe in bronze or in silver, and are very valuable as suggestive examples.

industries, has generally obtained a conspicuous place in International Exhibitions.

DENMARK, NORWAY, and SWEDEN, seem in furniture, as in pictures, to practise styles analogous to those prevailing in Northern Germany. Denmark exhibits a cabinet, and other articles of furniture, for the palace of Fredericksburg, excellent as examples of marquetry. From Stockholm comes a bedstead, in what may be called fourteenth century Renaissance, with carving of Central European schools. Altogether there seems reason to believe that the furniture of Scandinavia is more indebted to the quantity of material than to the quality of taste or manufacture.

The RUSSIAN Court glories in a rude facade, crudely coloured, which, taken in itself, would pledge the Empire to an Art con-

formable with wooden huts and mountain chalets. It is evident, however, that though within the imperial territory certain furniture may be fitted to the peasant's cot, there are, at the same time, manufactured in the Imperial establishment at St. Petersburg articles of utmost luxury and magnificence. The ebony and ornate cabinets, richly inlaid with mosaics, and encrusted with high reliefs in *pietra dura*, are, even as mere displays of riches, without parallel. The taste implied is at once regal and barbarous. Russia, in common with other nations in rapid transit towards civilisation, presents Art-manifestations wide as the poles in contrast. There would appear to be no happy mean between the bald simplicity of the peasant and the inordinate ostentation of princely ambitions of Oriental pomp.

# THE PARIS UNIVERSAL EXHIBITION.

The Piano, in the style Renaissance, is one of the issues of "The Copenhagen Society for

encouraging the Union of Fine Arts with the Arts of Manufacture," the best artists of

Denmark are engaged in working out its operations. The piano is designed by Professor



HEINR. HANSEN. The society exhibits many productions of great merit, and is undoubtedly

successful in advancing the best interests of Denmark. A high intelligence presides over its

operations, and an example is thus set to England by which we may hope England will profit.

ITALIAN furniture is marked by that display of fancy, profusion of choicest material, *fineness* of execution, which the history of decorative Art in Italy would lead every one to expect. Tables in Florentine mosaic, if not the best of their kind, show that an art long esteemed still survives. Of Tuscany and other inlays the Italian Courts also display characteristic examples. Precious stones, and other exhibitors, execute works which illustrate in magnificent array materials and methods known in the history of the decorative arts, such as mosaics, ivory carvings, and inlays, porcelain figures and plaques, lapis-lazuli, precious stones, and marbles brilliant in colour. Such highly complex pieces of furniture call into concerted action the sister arts of architecture, sculpture, and painting. The style adopted is, of course, one of the many phases of Renaissance—the only style, in fact, known

in the decorative works of modern Italy. That the manner can be chaste or correct is scarcely to be expected. Altogether, however, Italian furniture may be accepted as essentially national; it comprises, as it were, an epitome of the Arts of the middle ages. Evidently furniture has not shared the decline fatal to the art of painting. The taste innate to the Italian character speaks out in the adjuncts of daily life.

Having sketched the general characteristics by which the furniture of leading nations is distinguished, I will now pass under review individual works. It will tend to perpetuity if I still preserve the geographic classification of distinct nationalities. Also, for the sake of greater clearness, it will be best to separate into two distinguishing groups, "dining-room and library furniture," and "drawing-room and boudoir furniture."

# THE ART-JOURNAL CATALOGUE OF

We do not attempt in this engraving of one of his many admirable contributions to do justice to M. GRAX-MARIV. It is, however, the



only one of his productions he has enabled us to represent—an *IKERLAND* and a *CLOCK*, in combination (made for the Sultan); a work of refinement and delicacy, of bronze-d'or, with lapis-lazuli and other valuable gems judiciously introduced into several of its prominent parts.



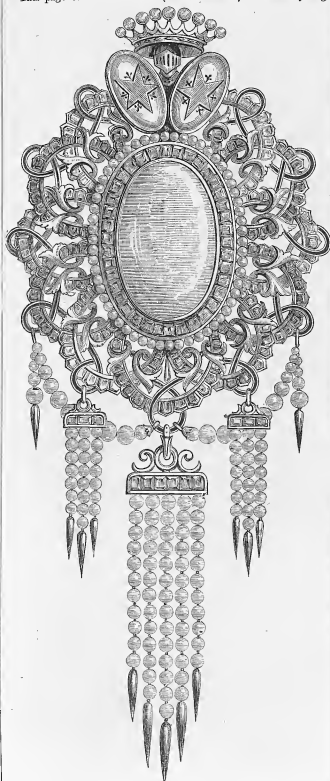
We fill this page by engraving one of the Messrs. STEEL AND GARLAND, Stove, Grate, and alone, sustain the reputation of England in this, Fenders manufactured and contributed by Fender Manufacturers of Sheffield, who, almost its long-renowned, class of Industrial Art.

We will begin with the DINING-ROOM FURNITURE OF ENGLAND. Dining-room furniture, as distinguished from the furniture suited to a drawing-room, should be substantial, massive, handsome, and in colour somewhat sombre rather than gay. The sideboard is the *pièce de résistance*, in which these characteristics usually reach a climax; this is the article in which dinner-giving Englishmen take a pride, and, as usual, our cabinet-makers here put out their utmost strength. Once again Messrs. TROLLOPE, and GILLOW, fully armed, enter the lists determined on victory; there are few things more astounding in the whole Exhibition than the sideboards which these two renowned houses produce. Both are loaded with decoration after the approved manner of the old school; they are undoubtedly handsome, judged by the standards of our grandfathers, and they may, perhaps, rise even above the

reach of criticism; certainly they deliberately set at naught such modern maxims as teach that ornament shall grow out of utility, and decoration be sustained by construction. Trollope's elaborate and ponderous sideboard has, however, been designed on an architectural basis; it is a grandiloquent manifesto of the Renaissance, a style which gives Mr. Rogers free play for his clever carrying. Gillow's sideboard is massive, ornate, and what is usually called handsome; but the design and treatment are scarcely sufficiently strict in style. Mr. LAMP's imposing sideboard we engraved in 1882: it is made conspicuous by a couple of figures unusual in size. The effect is striking, but more subtlety and delicacy are needed for the carrying out of a design which is now little more than daring. Messrs. WYATKIN, of Edinburgh, exhibit a bookcase in ebony that does credit to their taste; unlike most adapta-

# THE PARIS UNIVERSAL EXHIBITION.

This page contains a Baccot (a "Stomacher") of unusually large



size, made for a Russian princess by Mr. HARRY EMANUEL: its adornments are diamonds and pearls; but the jewels derive value from

Art. At its side is a Cuv, the production of the same eminent firm; it is modelled and wrought in *repoussé* by the excellent artist, Thomas FAIRBANKS.



The body is of blood-stone; the cover represents the Offering of Isaac, and at the base is an angel consoling Hagar, apparently, abandoned in the desert.

tions of Italian styles, the treatment is fairly strict, and the composition in its masses has been well kept together. It is really quite a relief to come upon a work moderate and quiet. The Exhibition gives saddest warnings against the squandering of vast labour and richest materials on conceptions and designs worse than worthless.

Next let us consider the DRAWING-ROOM and Boudoir FURNITURE OF ENGLAND. Furniture, to be in keeping with the ladies' "withdrawing-room," should be cheerful, elegant, light, and even festive. It has been commonly said that in this brilliant sphere the French shine to most advantage; it is evident, however, that the English have made satisfactory advance of late years. By common consent the cabinet of WRIGHT and MANSFIELD is pronounced one

of the most exquisite works ever turned out of hand. The design is expressly English, and its nationality is scarcely impugned by the few minor French details that creep in here and there. A slight mingling of styles, if not inherently dissonant, is seldom objectionable, especially as in most households arts of all epochs and countries jostle closely together without ceremony. This lovely cabinet affords a favourable example of the pictorial composition, of the subtle and beautiful polychromatic harmonies which of late have been the vogue in France and in England. The facade of a cabinet is now-a-days as anxiously studied as if it were a picture. In Wright and Mansfield's composition the prevailing colour is given by golden satin-wood, into which details of ornament and enrichments of material have been

# THE ART-JOURNAL CATALOGUE OF

This Ebonised Bookcase is the work of Richard Whitlock & Co., of Edinburgh, the only exhibitors of cabinet furniture from Scot-

land. Although less costly and elaborate than many similar productions in the Exhibition, it is an exceedingly elegant piece of furniture,



and reflects great credit upon the makers. In purity of design and simplicity of ornamenta- tion, it may be placed in competition with some of the best "meubles" of France. The medal it has gained is, we understand, the third similar honour awarded to this Scottish firm.

worked with a delicate hand. The panels are furnished with decorative designs in Wedgwood-ware; the colour of these plaques, celadine and white, is less harsh than blue and white. By the ordinary expedient of gilt galleas, hung from salient points, distant members of the composition gain connection, and rectangular forms are softened by flowing lines. The harmony of this picture of wood-inlay is wrought to the uttermost pitch by materials of tender intermediate tones; the green and blue are necessarily artificial. Messrs. JACKSON and GRAYMAN maintain their good name by an admirably-wrought ebony cabinet in the style of the Italian Renaissance. The surface receives tasteful decoration by an arabesque inlay of ivory, and obtains further illumination from lapis-lazuli and jasper. Other cabinets in ebony—a material in the use of which our English makers evidently

are intent upon rivalling the French—have been produced by Messrs. Trollope; one of these we engraved, p. 36. Also we have engraved (p. 17) a choice cabinet by Gillow; the tarsia pictures in the panels are capital for colour, design, and workmanship. To the works already enumerated by Trollope must be added, as a magnificent example of tarsia, an octagon table; the ornamentation, including a fret and a honeysuckle, is a good adaptation of the Greek style. The design has been honestly wrought out in true and choice materials, such as amboyna, purple, rose, and satin woods. The restraint, symmetry, and chastened beauty in furniture founded on classic styles, administer salutary reproof to the vagaries committed under so-called Gothic revivals.

A cabinet by Mr. CRAGE, we may take almost for granted, is

THE PARIS UNIVERSAL EXHIBITION.

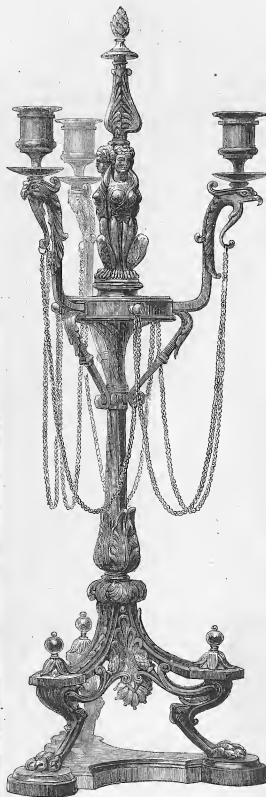
We engrave on this page others of the



Lamps of M. SCHLOSSMACHER & Co., of



Paris, and one of their CANDELABRA. Their



works are, for the most part, admirable examples of Art,

from models supplied by true artists, and



are of sound workmanship. M. Schloss-

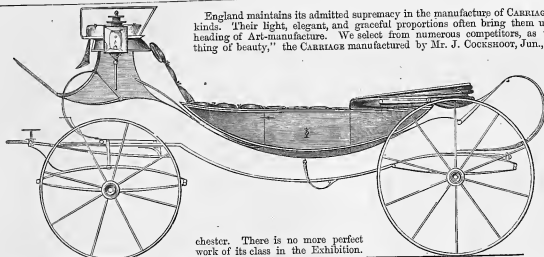


much has been awarded a *medaille d'or*.

a careful study of form, detail, and colour. The resources of the Renaissance are here brought into play, while the extravagance of the style is restrained. This bijou is one of the many examples now multiplying on every hand of polychromatic composition wrought in wood. Variety and concord of colour are obtained by more than ordinary judgment in the use of such well-known materials as ebony, ivory, gold, Wedgwood plaques, agates, purple and satin wood, and silvery grey syamone. The transition from tone to tone has been managed with a delicacy truly delicious after the crude contrasts with which the eye in many chromatic attempts comes in collision. The principles of composition, light, shade, and colour, are observed so strictly, that this piece of furniture is nothing less than a work of high Art.

The cabinet we engraved, p. 57. On the same page will be found a panel decorated with Raphaellesque ornament, from a second cabinet exhibited by Mr. CROCE. The entire work we illustrated in 1862. The exuberance, not to say the extravagance, into which the disciples of the Italian Renaissance are frequently betrayed, has been kept in this cabinet under due restraint. The treatment shows the knowledge of a trained artist. The sober tones of walnut, the favourite wood in Italy of the middle ages, are enlivened by ivory inlays, and colour is focussed in masses of agate, lapis-lazuli, and other rich stones. The composition has been forced up to the ordinary climax of a cornice, and the pediment above is designed expressly to receive a classic vase in bronze. It is better thus to provide simply a standing-

# THE ART-JOURNAL CATALOGUE OF

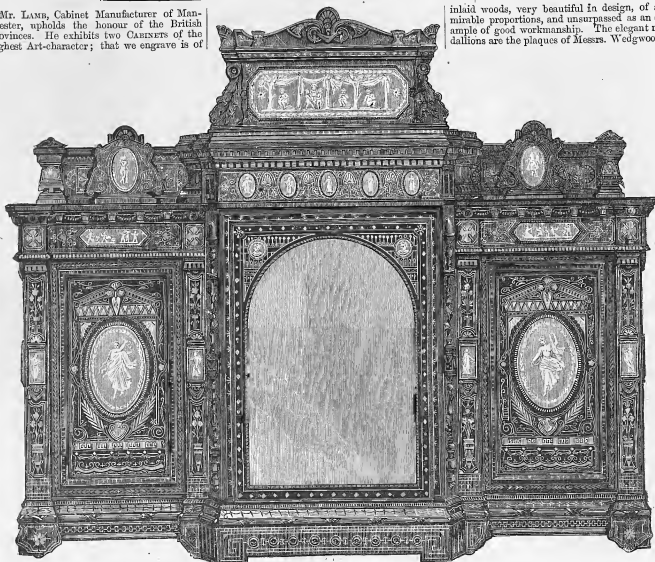


England maintains its admitted supremacy in the manufacture of CARRIAGES of all kinds. Their light, elegant, and graceful proportions often bring them under the heading of Art-manufacture. We select from numerous competitors, as truly "a thing of beauty," the CARRIAGE manufactured by Mr. J. COCKESHOOT, Jun., of Manchester.

chester. There is no more perfect work of its class in the Exhibition.

Mr. LAMB, Cabinet Manufacturer of Manchester, upholds the honour of the British provinces. He exhibits two CABINETS of the highest Art-character; that we engrave is of

inlaid woods, very beautiful in design, of admirable proportions, and unsurpassed as an example of good workmanship. The elegant medallions are the plaques of Messrs. Wedgwood.



place for bronze, than to incorporate metal as the French do in the very structure of the woodwork. Such hybrid mixture of material gives birth to a meretricious Art, like unto certain piebald statues in the corrupt period of the Roman empire. In furniture, as in sculpture, unity and repose are qualities without which the richest materials are worse than thrown away.

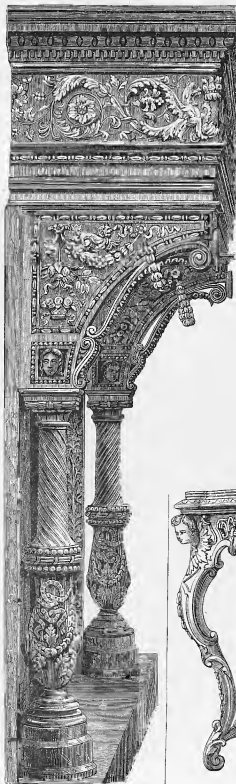
We have reserved for special consideration certain remarkable manifestations of Gothic for which the English Department is conspicuous. The building of Gothic houses has, of course, naturally created a demand for Gothic furniture. One of the most ultra, uncompromising, yet successful exponents of this style may be seen in Messrs. HOLLAND'S sideboard, after the design of Mr. Talbot, engraved in this Catalogue, p. 60. It is remarkable

alike for design, materials, and workmanship. This magnificent sideboard, or buffet, is a revival of the mediæval "dressoir," after the quaintest, severest, not to say crudest, of historic precedents. That these "dressoirs" were often flowing in line, and even florid in detail, after the manner, not of austere, but of decorative Gothic styles, every student of mediæval furniture is fully aware. (*Vide* Viollet le Duc; also not a few plates in the works of Mr. Shaw.) The question may possibly be put, how is it that the most eccentric and forbidding phases of Gothic Art should have been deliberately selected? The excuse must be that ultra-medievalism, the most ultra, in fact, which can be exhumed anywhere, is now deemed the right sort of thing. The older the idea may be, of course the more worshipful. It must be admitted,



# THE PARIS UNIVERSAL EXHIBITION.

We engrave a marvellous copy of part of the famous FIREPLACE of the Doge, at Venice. It is the work of a



Venetian artist, GIOVANNI ZANOLLO.

We engrave a FRAME (the aim of Love attended by Harmony) and



the sculptor being to describe a PIER-TABLE, exquisitely carved

in wood by the artists FRATELLI. These works are honourable to Italy, and rank among the leading attractions of the Italian

PANCIERI BRESARI, of Venice.



Court. No doubt they will find their way to England, where they can scarcely fail to be appreciated.

however, that the utmost has been done to redeem this "dressoir" from the charge of meanness or austerity. Even the towering up of the back into three successive ranges rescues the design from plebeian origin. High and aristocratic must have been the household which could use in daily life a "dressoir" thus distinguished. Neither has any means or appliance been spared which might give to the finished work enrichment. The oak framework receives colour and decorative arabesques from inlays of tulip and other woods. Panels beneath the upper canopy are enriched by tarsia, pictorial compositions of corn, swans, ducks, and other fowl, suggestive of good cheer. The general colour, which is pleasantly varied, is further enhanced by richly-embroidered

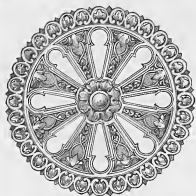
curtains, of course strictly Gothic in design. Also, as a matter of course, the utmost has been made of brass hinges and other metal work. A certain antipathy may be provoked by a work, which sacrifices beauty to quaint angularity and forbidding mediocrity, yet were it impossible to withhold high commendation from an effort so well sustained. This sideboard is certainly the most distinguished among competing Gothic works; the treatment is thoroughly artistic, the execution sharp and precise. The Gothic cabinet exhibited by the same firm, also from the design of Mr. Thibaut, gives equal proof of study, care, and skill. The construction is true and honestly confessed, the decoration grows out of the fundamental lines of design, the materials are

# THE ART-JOURNAL CATALOGUE OF

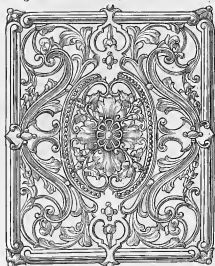
The Belgian city of Liège has been renowned

for its productions in Iron; during centuries for its productions in Iron;

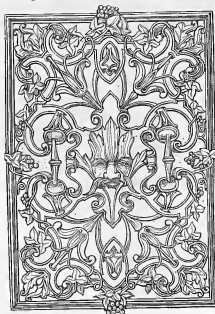
page contains examples—MM. J. G. REAUME and L. M. FROST—hold the highest position among the manufacturers of Belgium, and they



during centuries for its productions in Iron;



although its contributions to the Universal Ex-



contribute largely to uphold the renown of the venerable city. The FOUNTAIN, though not re-

markable for originality, has merit, and is a good casting. Such also are these minor utilities.

solid, and appear for what they are. Thus the principles which sustain the present Gothic revival, the canons enunciated by Pugin and enforced by Ruskin, are strictly complied with. And it may be confessed that the effect gained is less than usually harsh, violent, and defiant. In fact, the artist has evidently done his best to bring the composition into nice pictorial harmony. Other like attempts, some abortive and monstrous, might be noticed, did space permit. Mr. ARTHUR, Mr. HAYWARD, MESSRS. HARLAND and FISHER, and MESSRS. HEATON, BUTLER, and BAYNE, all once more make themselves prominent as mediæval revivalists. A commendable cabinet in marquetry, by Harland and Fisher, is after the manner which Mr. Burgee made mon-

table in the Ecclesiological Court of our London Exhibition. The buffet of Messrs. Heaton, Butler, and Bayne is in the mannerism we have already designated ultra-Gothic. Yet the work becomes noteworthy as a characteristic instance of painted furniture, as distinguished from the more costly inlays of which Hollands "dressoir" is the crowning example. Messrs. Heaton have decorated their buffet with painted panels, containing flowers, birds, and other living objects, symbols of the months. Mr. Arthur exhibits similar panels, including compositions of flowers, birds, men, and monsters. The whole school is apt to be grotesque in motive, and somewhat crude and opaque in colour. All such painted furniture we incline to look upon as of the nature of a

# THE PARIS UNIVERSAL EXHIBITION.

On this page we give some idea of the variety | versal accord of "all nations" bears testimony; | one of the evidences of this sentiment is the



of works in Porcelain manufactured and ex-



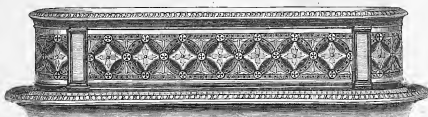
hibited by MESSRS. W. T. COPELAND AND



SONS. To their great excellence the uni-



gold medal awarded by the jury. This firm | has, therefore, amply sustained the honour of



England in this important class of Art-industry. | The "works" at Stoke-upon-Trent have attained



high renowned among the leading manufacturers | of Europe, and are known all over the world.

curiosity, as a caprice to amuse the antiquary; surely the method belongs to past rather than to present times. The magnificent ancient reredos of Westminster, however, has naturally evoked emulation; yet the decay of that matchless work says little for the permanence of the process.

The Gothic furniture which Mr. CRACE has been accustomed to produce in exhibitions may, in common with the sober and well-balanced works of the moderate-minded Gothic architects of the day, be taken as a wholesome protest against prevailing eccentricities, affectations, and extravagances. The Gothic designs of Mr. Crace, like those of Pugin, are beauty-loving. There is, in fact, if we

may be permitted the solecism, a certain approach to renaisance exuberance and Italian grace and finish in these later, as distinguished from earlier, manifestations of Gothic. This is nothing more than to say that all high and advanced developments tend to like ends. And it is just these more decorative stages that are most consonant to the uses, refinements, and luxuries of our modern homes. The gable end of a house may be made as severe and angular as the most unorthodox of Gothicists could desire. The same treatment in the elbow of chairs or sofas would put the inmates of the house to discomfort and torture.

We have spoken of English dining-room and drawing-room

# THE ART-JOURNAL CATALOGUE OF

This exquisitely beautiful FRANK, in Carved Wood, is the production of Eusebio

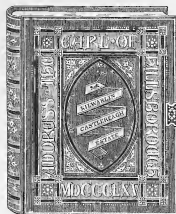
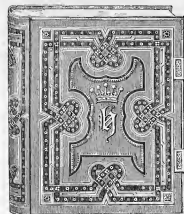


excellence in execution, and in design

GASANI, of Florence, to whom we have already accorded justice. His works are of rare ex-

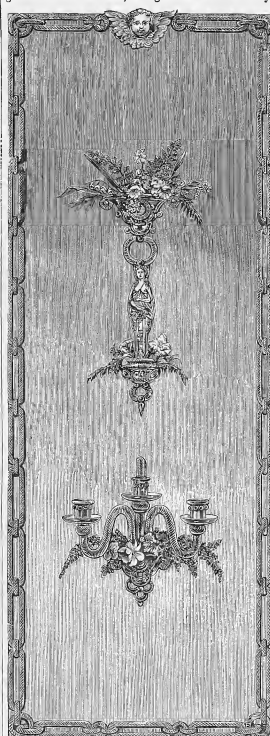
prominence among the best of Italy.

We have already done justice to the admirable examples of BOOKBINDING exhibited by



Messrs. MARCUS WARD AND SONS, of Belfast. We engrave two other of their productions.

This column contains another of the charming inventions of Mr. T. MARSH—a MIRROR, on which are "placed" glass branches and vases, for lights and flowers. They



have a most agreeable effect as decorations for a drawing-room, and are novelties of an order to be appreciated.

furniture. Of the furniture of bed-rooms little need be said because, for the most part, it is so simple as seldom to be directly decorative. We cannot, however, pass without notice the wardrobe and dressing-table exhibited by HUNTER; the soft harmony of colour gained from satin-wood, and diversified by Wodgewood plaques, is most agreeable. Articles in a light key of colour are of great value in the furnishing of rooms; thus variety and lively contrast are obtained. Neither can we fail to commend the tasteful and comparatively inexpensive bed-room suite in imitation woods made by DYER and WATTS. The effect is absolutely illusive, so closely has the inlay of real woods been copied.

FRANCIS FURNITURE next falls under notice. Its general characteristics have been already described; we now proceed to adduce examples. Little can be said of dining-room furniture, because

little is to be seen. It were hard, however, to overlook GUERRE's sideboard, the back whereof encloses nothing less than Cellini's Nymph of Fontainebleau. It becomes impossible, within the space at our command, to do justice to the magnificent display of furniture for the drawing-room. Again the matchless cabinets of M. FOURDINOIS, engraved pp. 34 and 141, have been objects of astonishment. These works within comparatively small compass concentrate the merits and the failings of the French school. Here are triumphs of the fancy, the taste, the fertility of resource, and the facility of invention, for which our neighbours have been long famous. The designs are after the manner of the French Renaissance, a style of proverbial corruption, which yet yields willingly to the allurments of florid decoration. The three master-arts of architecture, sculpture, and painting may be

# THE PARIS UNIVERSAL EXHIBITION.

M. Gouffé ranks among the very best of the "Ebenistes" of France, and has received all the "Honours" that could be awarded to him

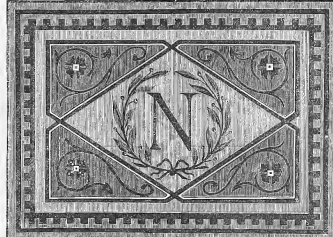


for the production of Furniture, designed by the leading artists of the Empire, and manufactured with the nicest manipulative skill. He has received first-class medals in all the Exhibitions past as well as the

present. The CABINET engraved on this page is of ebony, elaborately inlaid.



We fill this page—and not unjustly—with two of the many productions of Mr. THORNTON, which he has made famous all over the world. They are



"Chestnut Matting," nothing more: into which he has introduced great improvements in substance and character, and given to it the aid of Art.

said here to unite their forces. Pictures are, as it were, here painted, engraved, carved, and inlaid; the treatment is in spirit pictorial throughout, decorative also to the last degree, so that the parent arts of architecture and sculpture are compelled to surrender their dignity, simplicity, and severity. Thus these astounding products, in common with other achievements in which Frenchmen glory, are plunged into extravagance and excess. The mannerism of the school is pronounced unmistakably everywhere in the lines of design, and in the details of decoration. Yet barring such inherent and, with the French, inevitable blemishes, these cabinets are simply perfect. Even the architectonic portions of the designs have proportion, symmetry, and beauty; as frameworks they secure compactness and firmness to the structure. Then, again, the sculptural enrichments

prove that command over the figure both in statuettes repose and decorative flow and action, that intention and precision in modeling and carving, which make French Art-workmen the most skilled and apt in Europe. Furthermore, the decoration which we have termed pictorial is marked by the facility, the fancy, and the æsthetic beauty which render French artists of the nineteenth century the only worthy representatives of the great masters of the Italian Cinque-cento. But it is perhaps as a whole that these cabinets most deserve our study, and call forth our admiration. The façades have been composed so thoughtfully, that they challenge criticism as consummate works of Art. The masses have been preserved in simple breadth. The details are evenly distributed, so that no part of the surface is bald, none overcrowded. In like manner the light, shade, and

# THE ART-JOURNAL CATALOGUE OF

M. DUBOIS, who exhibits a rare and very beautiful collection of varied Art-objects, sup-



plies as with materials for this page. We cannot attempt to describe them. They are productions of modern artists that may vie with

the richest treasures of the antique. Some are



of crystal, others of India-laruli, others of

oriental agate, others of jasper; in nearly all cases they are "enamel," and frequently orn-



mented with precious gems. The Mison, of rock crystal, is a work of the highest possible



beauty, and of corresponding worth. The styles



adopted are varied: the greater number of works



exhibited are, however, in that of Louis Seize.

colour are tenderly balanced, and yet in points strongly accentuated. The execution, too, is intentional and varied in touch; it is, as a matter of course, sharp and firm; but, furthermore, it has been modulated with judgment; at times it is sketchy and broad, then detailed and minute, in places the modelling glides in bold relief, and then by transition passages the carved ornamentation passes into delicate low relief and intaglio. Such are the nice subtleties by which the art of furniture-making in France is perfected.

A few further examples will best illustrate the resource, the

taste, and daring the French in their furniture display. I have already spoken of the power gained by bold bronze bas-reliefs. Of such questionable compounds of heterogeneous materials Messrs. CHARRON and LEMARQUANT exhibit marked examples. The same firm also produces a capital cabinet which, for colour and execution, is exquisite as a gem. The diaper pattern, wrought in tarsia, is forced up by ormolu, not overloaded. Messrs. ROUX also exhibit articles pre-eminently *de bon goût*; a table-top, for instance, flord in foliated brass inlay, eminently French and palatial; likewise cabinets unsurpassed for magnificence:

# THE PARIS UNIVERSAL EXHIBITION.

Herr HASTENGER, of Mayence, is an eminent manufacturer of Furniture; the CABINET we engrave

has considerable merit, although somewhat too much elaborated, both as to design and execu-



tion. It is of oak, and carved in every part. Among the productions contributed by Germany many it holds a deservedly prominent place.

the inlays, passing from golden yellow to deep brown, are exquisite as studies of colour. Also M. GROSSE gains sumptuous Art-results by lavish use of richest materials—ebony, walnut, mahogany, lapis-lazuli, and other stones, ormolu, &c., he turns to best account. M. GUÉRET is daring; he inserts into an oak cabinet a plaque of light silver metal; bronze and marble add still further to the hybrid character of the work. M. WALLENMÜNDE is also bold in an oak cabinet; he introduces ceramic painted figures a foot high. Table-tops by the same firm are forced up to utmost brilliancy by marbles, ceramic pictures, and intaglio arabesques. Some of these incised arabesques are lovely. French furniture also, as I have said, is distinguished by the use of the national

manufacture of tapestry. LAMIVIERE-RENOUARD mounts this palatial fabric with taste in sofas and chairs. In such elegant competitions, the woodwork frequently becomes little more than a frame to a picture. M. QUIGNON hangs, with capital effect, tapestry as a wall decoration to his exhibition space. The background thus dressed throws up chairs rich in the brilliancy of harmonious contrast. The French courts, indeed, generally are lessons in harmony; singular knowledge and taste are evinced in the studied combination of furniture with draperies and wall decoration. The French know that the best furniture in the world cannot make a house look well unless the surroundings of floor, walls, and ceiling be brought into harmony. We may add



# THE ART-JOURNAL CATALOGUE OF

On this column we give two others



of the many beautiful Vases produced



at the Imperial Manufactory of Sevres.

The MIRROR-FRAME, designed and made by Mr. J. H. WYATT, Carver and Gilder, of London, is of Carved Wood, gilt; the design is good, and the execution admirable. England has contributed very little of this class to the Universal Exhibition. The work



of Mr. Wyatt is almost alone in the department; it is certainly of an excellent order, and does something to sustain

the credit of our country in France.

that the house of MALABOZ-RIBAILLIER manufactures articles in a style the reverse of strict; originality is pushed to eccentricity. We may pass by DIEHL's revivals of Greek furniture as fantastic and bizarre. Lizards in metal creep out from the midst of the design, a bull's legs make their appearance at the base, while his head and horns obtrude from the top. The Greek cabinet, for a lady's trousseau, is not quite so extravagant; yet the colours are crude, and the whole treatment is less Grecian than barbarous.

French furniture certainly makes the most of ebony, yet it is to be regretted that a material which suggests purity and refinement in Art-treatment should be forced throughout the French courts into harlequin compounds. For example, ebony is brought in

contact with oak expressly for the sake of violent contrast in colour, light, and shade. Again, with no better result, ebony is used as a framework to blue enameled. Such compositions necessarily lack moderating passages. Even blue and white Wedgwood plaques in our English furniture are apt, save under careful management, to strike the eye with crudity. There is no end to these compounds. Messrs. CHARMOIS and LEMARINIER, for example, exhibit ebony cabinets forced up in colour, and light, and shade by various materials, such as ivory, bronze, lapis-lazuli, bloodstones, &c. M. LÉGLAS-MATHIEU produces a mirror-frame in ebony, brilliantly set off with ornola; also a table rich in tarsia, metal, &c. Messrs. MEYNIARD add white metal fastenings to

# THE PARIS UNIVERSAL EXHIBITION.

The WARDROBE manufactured by Messrs. DYER AND WATTS, of Islington, has been purchased by the Empress of the French, and they have received one of the silver medals awarded to British cabinet-makers. It is among the most remark-

able works in the Exhibition, for though nothing more than an "imitation," it has been so successfully carried out as to be quite as refreshing to the eyes as if the woods imitated had been of the rarest and most costly. But Messrs.



Dyer and Watts have made a "spécialité" of this art, surpassing all competitors in productions of the class. They imitate all kinds of wood by painting merely; the wardrobe under

notice is of maple wood; but their especial merit consists in the ornamental "in-laying," executed with singular skill and elegance in all the issues of the establishment. We may

express gratification that her Imperial Majesty should have selected a work that may be regarded as the only contribution of British furniture that can be strictly termed original.

ebony: the contrast is rather abrupt. M. PECQUEREAU produces an effective cabinet, dependent for contrast on black ebony and brilliant inlay of metal gilt. M. MENCIER lights up ebony by red incised lines. BÉRELLÉY is content with ivory, the purest and most appropriate decoration ebony can receive. M. ALESSANDRI, in a remarkable cabinet for display of articles of virtue, joins with an ebony structure large and highly-wrought ivory plaques. M. CHAIX also shows an ebony cabinet for Art objects similar to that we engraved in 1862. M. HUNSENER adds to ebony an elaborately-etched figure-picture on ivory. The result is not commendable. Messrs. RACAUT torture novel effects out of woods by play of fibre, texture, and colour: they introduce paintings of half-nude figures into the panels. The same firm also

contributes a cabinet content to consist of ebony solely. The design is massive, architectonic, and sculptural. The figures have been well studied, and the drapery is less allied to the flouting Renaissance than to strict classic forms. The treatment may be commended as unusually severe for French cabinet-work. M. CHIFFRY makes ebony little more than a framework to decoration. He introduces into a cabinet highly-wrought ceramic landscapes; in the back are inserted birds, plants, &c., carved on a warm-coloured wood. In the side panels are blue ceramic plaques, and marbles are added to enhance the display. We need scarcely say that the difficult problem of how to bring furniture within the range of pictorial treatment is not here solved. The fact is that the moment simple form is forsaken for allurements of

# THE ART-JOURNAL CATALOGUE OF

Signor JULES RICHARD, of Milan, exhibits a large collection of productions in PORCELAIN and

EARTHENWARE, of which the accompanying

groups contain examples. They are of considerable merit, both in design and execution, the



designs being generally furnished by the best artists of Italy. They comprise all the ordinary

works of the class—elegancies and utilities—

some of which are admirably painted. A few of them are of figures modelled with rare ability.



colour, designers are apt to be beguiled into picture-making. The imitation-ebony furniture of Messrs. LEMOINE merits a word of commendation. This firm uses, with exquisite effect, mother-of-pearl. The play on the surface of soft light, and the flicker of iridescent colour, are never more lovely than when thrown off from a casket or cabinet. The material deserves more extended application. The preceding enumeration points to the following conclusions: that ebony is the favourite wood of Paris cabinet-makers; that the manufacturers of other countries do not as yet turn it to equal account; that the French, however, put this material to torture by corrupt taste; that they are unwilling to rest content with that purest of all Art-results, a simple black

relieved by white, as gained by the exquisite inlay of ivory on ebony.

THE STATES OF CENTRAL, SOUTHERN, AND NORTHERN EUROPE have, as already shown, severally contributed furniture which marks distinctive nationalities. In the Prussian department, Messrs. BAUER exhibit an ebony cabinet, elaborate and ornate; M. TIEFF, of Dresden, also a similar cabinet, decorated with expressly pictorial bas-reliefs in pear-tree wood (engraved, p. 63). Also in the German department are displayed some huge and imposing side-boards, ostentatiously architectonic in design, supported by figures scarcely less than life-size, and decorated by bold naturalistic carving. Indeed, it may be said that Germany sustains in por-

# THE PARIS UNIVERSAL EXHIBITION.

There is a general impression that the work here engraved is the best work exhibited in Paris during the memorable year 1867. The

"manufactures," Messrs. ECKMONT, have received a gold medal, not, indeed, for this only,

but for their many contributions of rare Art-value, and the award has been endorsed by all the other exhibitors of every kingdom and



state. MORIS LADRETT, however, obtains his "médaille d'or" for this production of his mind and hand; he had occupied a high place

previously, he is now elevated in the rank of great artists of the epoch. The MILTON SHIELD

is one of the grandest works of its class that has been produced in any age or country. In conception it is admirable, and in execution perfect.

derous dignity her reputation for heavy prudential orgies. Furthermore, the German courts contain creditable examples of marquetry, among which may be mentioned works by KUTSCHMANN, of Mayence. The renowned house of WIRTH exhibits a side-board, which, if hybrid in design, is better kept together in detail than usual. Austria scarcely sustains the reputation she has acquired at previous exhibitions; however, SCHREIBER, of Vienna, produces a sofa, admirable as an adaptation from the Greek; also from the same capital comes a bedstead, unsurpassed for the skill whereby iron is brought under strict and tasteful Art-treatment. As before said, classic styles and architectural treatments, as seen in

the temple-formed cabinet of OSCAR MERZ, are dominant in the furniture of Germany.

The characteristics of BELGIAN furniture, already designated, receive illustration in a "buffet-dressoir," by STUTZEL, of Brussels, a work which is not so much a composition as a conglomeration. The panels and back are loaded with birds, stags, and naturalistic studies of foliage; figures support the angles. A vast book-case, contributed by SYRERS-ILAND, can better withstand critical test. An ebony cabinet (*vide* engraving, p. 94), by M. GORANT, is really a work of Art. With few exceptions, however, the furniture of Belgium is more vigorous in handling than delicate, more

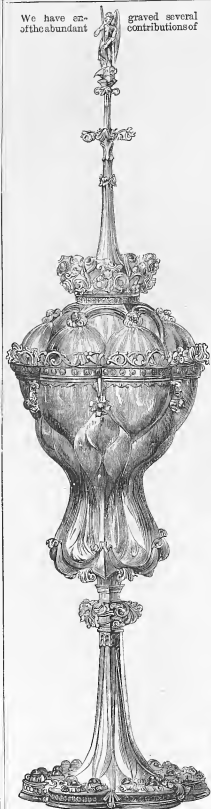
# THE ART-JOURNAL CATALOGUE OF

We have en-  
ough abundant

graved several  
contributions of

GLASS manufacturers of Vienna; they are of unsur-  
passed excellence; in all cases designed by the  
most distinguished artists of Austria. In the

CENTER-piece that graces this page, the base and  
figures are of bronzes-d'art, the vase being of glass.  
The Cup is also a judicious mixture of the two



Herr LOBMEYER, the eminent and extensive



metals. The merit of Herr Lobmeyr is derived  
from superiority in design and engraving; in the  
value of the actual metal he may be surpassed by

other countries; but his works are conspicuous for  
high character in Art, not only in reference to such as  
are elegancies, but such as are articles of daily use.

broadly effective than subtle in treatment, more naturalistic in  
style of ornament than truly artistic.

ITALY has the honour of surpassing all competitors in the  
way of sideboards after the latter and kitchen style. PERU  
and BARTOLOZZI, of Siena, produce a buffet which, to look upon,  
is of itself a feast! "I have dined excellently well," was the  
expression of a gentleman, as he stole away from the repast  
this sideboard lays out. Beasts' heads, lobsters and other fish,  
hens, partridges, ducks, and every kind of fruit in season and  
out, tempt the palate and weary the eye. A sphinx keeps order,  
and a Cupid is ready for merriment. Can it be supposed that such  
a medley and extravaganza has any claim to rank as a work of Art?

A bit of Renaissance ornament is the only passage with the slightest  
pretence to style. All that has been written as to the confusion  
which has befallen the arts of modern Italy receives here cruel  
attestation. It is fortunate for Italy that her good name for  
refinement and true Art is substantiated by better though less  
pretentious works. In walnut-wood MARCHISIO and LENERA  
exhibit respectively an elaborately-carved piano and bookcase;  
indeed, all that comes from Italy is elaborate and overwrought,  
even to excess. In ebony inlaid with ivory there are commend-  
able works by OLIVIERO, GATTI, and ANGELO; also worthy of  
note are small cabinets and tables in variegated woods or tarsis by  
SALVATORE, MENEGGZI, and LANCETTI. Italy also produces, as

# THE PARIS UNIVERSAL EXHIBITION.

SALOMONE SALOME, of Rome, is a young sculptor of great ability, artist, for he is both the designer and carver. They rank high among



as these works will sufficiently show. They are of Carved Wood, the work of the mind and hand of the

the many exquisite Art-productions that do honour to the Italian Court in the Universal Exhibition.



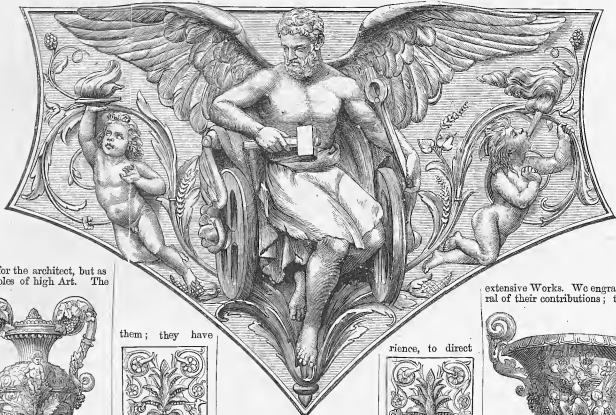
heretofore, table-tops in Florentine mosaic, after well-known modes of manufacture. It was reserved, however, for Signor Picotti and Signor PARRI to render cabinets the very scene of those decorative arts, which attend in vassalage on the major arts of architecture, sculpture, and painting. In those works, which are to be ranked as gems or jewels rather than furniture, are amassed in prodigal excess mosaics, precious stones, marbles, figures in porcelain, &c. &c. Such products are to be weighed and estimated according to the richness and multitude of the materials lavished, rather than tested by strict critical standards. On the whole it cannot be said that Italy shows progress; for the last

three centuries, indeed, she has been content to reproduce ancient models, and has proved herself incapable of new creations. The famed manufactures of old she still cherishes, but even here she is esteemed more for material and proscriptive methods than for Art qualities vital and creative.

The preceding enumeration of chief works may fitly be followed by a few general criticisms. First, as to style. It is interesting to observe how the manner prevalent in the general Art of a country determines the design and decoration of the furniture produced. We have seen, for instance, that the French furniture courts are committed to the French Renaissance, the German to

# THE ART-JOURNAL CATALOGUE OF

Herren March, of Charlottenburg, Berlin, have long maintained the highest position in Europe as manufacturers of works in Terra-cotta, not



only for the architect, but as examples of high Art. The

extensive Works. We engrave several of their contributions; they are



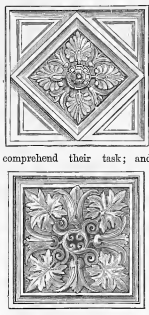
best artists co-operate with

them; they have



day of the finest

order at their command; they have artisans who thoroughly



comprehend their task; and

especially there is a superior mind, as well as a large expe-

rience, to direct



the operations of the



very varied, and of rare excellence.

the pseudo-classicism which is rooted in central Europe, the Italian to the Cinque-cento which survives from the time of Raphael, while the English courts respond to that Gothic revival which has revolutionised our structural and decorative arts generally. So far the furniture exhibited by these several countries possesses distinctive nationality. Yet, strictly speaking, nowhere is presented a truly national style. The furniture, in fact, produced throughout Europe, adds force to the dictum of Mr. Burgess and others, that so long as a nation is without a distinctive national style, so long will all accessory and decorative arts want character, originality, and life. The present aspect of domestic furniture further shows cause for discouragement, inasmuch as that which is old is best, while that which is new is worst. In the meantime, the display in Paris once more

enforces a lesson which, it would appear, designers at this moment are loth to learn—that each adopted style, whatever it may be, must be carried out in its intention and integrity. Not a few of the works exhibited, indeed, are loud in warning against the danger and evil of mixed styles; hybrids often turn out monsters. Once more it is seen that the best works are those which seize upon some one good idea, and then carry out that idea to its legitimate issue, without distraction from irrelevant thought. The only way whereby furniture or other Art-products can be made to incorporate or assimilate divers styles is under a wise and well-informed eclecticism. Yet few designers are to be found anywhere who can fuse with congenial spirit the scattered elements of many styles into oneness. Hence bold attempts usually obtain the indifferent success of piecemeal dovetailing.



# THE PARIS UNIVERSAL EXHIBITION.

M. ALEXANDRE, of Paris, has established throughout Europe, and in America, the highest reputation as a

manufacturer of Fans, employing artists of the highest ability in their production, both as to painting and

sculpture. These we engrave have been executed for the Empress of the French, the Queen of Spain, and

the Empress of Russia. The highest "Honours," in all exhibitions, have been awarded to M. Alexandre.

Another analogous lesson taught in Paris is that the style chosen for adoption, whatever it may be, should be the best of its kind. This obvious and salutary rule is violated by the furniture which represents the ultra school of Gothic. The unhallowed element of the grotesque should be admitted sparingly into the homes of our daily life. That which in Gothic Art has taint of evil, bears mark of suffering, or implies departure from the perfect type, needs no revival. Surely there is in the best estate of mediæval Art an essential loveliness which, to the best part of man's nature, offers perpetual feast. It is such immutable beauty and truth that indeed must be revived, not only in furniture, but everywhere; for assuredly eternal varieties can never die. And yet one

more lesson or warning may be taken. Furniture, in common with every other Art-manufacture, has, we all know, gained much from the antiquary. Still it is but too evident that the spirit of reverence, rightly fostered, has degenerated into blindness and servility. There is need at this moment for the designer to be reminded that the worship of antiquity must be a reasonable service. The artist will do well to remember that true Art lives and testifies reside within his mind, in his own good taste, in clear intuition of abstract principles of proportion, balance, beauty. It is not enough, then, that a piece of furniture should be strictly correct as an antiquarian reproduction, for assuredly ultimate appeal will always lie from the antiquary to the artist.

# THE 'ART-JOURNAL CATALOGUE OF

M. EMILE PHILIPPE is at once the artist, manufacturer and artisan,

belonging to a class of producers unknown in England. We engrave

an exquisitely beautiful FRAMER of Silver, partially gilt; a very beau-



tiful composition, executed with consummate skill. It has been ac-

quired for the Museum at Edinburgh. M. Emile Philippe is one of

the gold medallists, a distinction to which he is eminently entitled.

There are yet other conclusions to which the Furniture Courts point. We have seen that many of the more elaborate works invoke the co-operation of architecture, sculpture, and painting; that they partake of the characteristics and share the fortunes of these master Arts individually and collectively. The furniture exhibited in Paris proves how much the perfection of a work depends upon the right balance and just relation maintained between the oft-conflicting claims of these three great or governing Arts. When any one of the three is allowed to tyrannize over the others, then the work suffers violence and confusion to injury. It is manifest that a directly architectural design secures to furniture firmness, symmetry, and dignity. Yet if, as in some German works, architecture assumes upon herself

too much, at once the sideboard, cabinet, &c., seems guilty of pretension, bears on its face a stuck-up air of importance, and looks as if ambitious of ennobling high Art in private life. Like errors may arise from the common mistake of transferring to wood designs intended for stone. Then, secondly, we are taught what are the terms to which sculpture must submit. Here, again, ambition is the chief snare. Figures approaching life-size, standing prominently ostentatious, of which error there must be at least a dozen examples in Paris, are particularly obnoxious. The censor has a right to insist that sculpture should submit herself decorously to her sister Arts of architecture and painting. French cabinet-makers at once tell us what must be done; however lavish they may be in the use of the figure, they

# THE PARIS UNIVERSAL EXHIBITION.

We engrave other of the many beautiful works

pliances of the Empire are at the disposal of the Director; the aid of the best artists and che-



contributed by the IMPERIAL MANUFACTORY OF



SEVRES. It is needless to state that all the ap-



mists is evoked; the artisans are "the select" of the country; in a word, "cost" is of no con-



sideration. It is but just to say, the issues of Sevres have answered the expectations of France.

seldom sin against the essential unities of composition. In other words, they use the figure decoratively; they play freely with the lines; especially do they treat with the mastery of knowledge the transitions from "the round" to high and low relief. Thus sculpture is made a mean between the severity of architecture and the facility of painting. Thirdly, a word may be fitly spoken on the growing tendency in modern furniture to pictorial treatment. The love of detail, the delight in prettiness, the passion for colour, all lead in this direction. Bas-reliefs, almost as a matter of course, are beguiled into the alluring pictorial manner, so that the plaques of our own Wedgwood appear almost the only examples of classic and strict bas-relief. The result is not necessarily

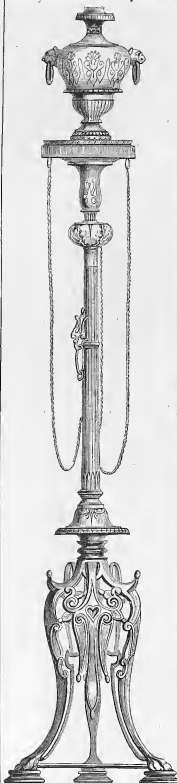
illust; yet do the works exhibited illustrate the historic law that pictorial schools make form subservient to colour and picturesque effect. The lavish use of draperies leads to like abuse; form is sacrificed to colour or texture of material, furniture ceases to be an Art when it becomes upholstery. I need scarcely add that the evils pointed out are but excesses of that which in itself is good; what may be the just balance becomes the old question of the "little more or less." That design, however, cannot fail of being a true Art-product which shall bring the several elements of architecture, sculpture, and painting together, not for rivalry, but for mutual aid, so that all shall be blended into one, and it cannot be told where each ends and the others begin.

# THE ART-JOURNAL. CATALOGUE OF

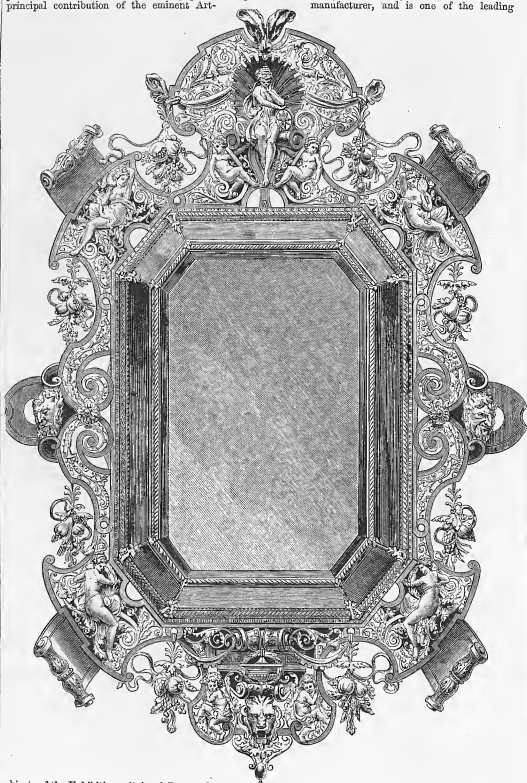
The extensive and very beautiful

plus us with materials for another page. We engrave a LAMP STAND and a MIRROR. The mirror is the principal contribution of the eminent Art-

manufacturer, and is one of the leading



collection of M. BARBEDIENRE sup-



objects of the Exhibition; it is of Bronze, but argenté, partially gilt. This exquisite production has become the property of the Earl of Dudley.

Art has given to it the value of gold; it is

It would also seem needful in this final summary to add something on the unexampled variety and richness of materials now placed at the command of the cabinet-maker. Bronze, gold, silver, ivory, enamel, tapestry, lapis-lazuli, agates, bloodstones, mother-of-pearl, ebony, oak, walnut, mahogany, amboyna, tulip, maple, rose, satin, and purple woods, are all seen in actual use in the works exhibited. I need scarcely say that neither Gothic nor Cinque-cento Art-workmen possessed the boundless power over Art-effect here implied. Possibly modern designers may be perplexed under the *embarras de richesses*, but assuredly they cannot be at fault for apt material wherewith to express conceiving thought. Safeguard against threatened abuse of superabundant resource may be found in the rule that means must be held subordinate to

lawful ends, and that Art-manufactures ought not to indulge in beauty and decoration at the cost of utility. Naturally, however, the accession of decorative power becomes directed to the attainment of those ends which, for the moment, are most desired. That colour is, for the present, "all the rage," is evident on every hand. We find colour in architecture, schools of colour in painting, colour even in sculpture, and, as a consequence, colour is carried into the interior of our dwellings, and settles upon the furniture of our rooms. Yet, on the other hand, the manufacturer is led to rely on the worth of the material rather than on the quality of the design; to seek meretricious display rather than to trust those essentially Art-qualities which depend on intelligent form, balanced proportion, and harmony of composing line.

# THE PARIS UNIVERSAL EXHIBITION.

The Table is the *chef-d'œuvre* of the

of the chief "gems" of the Exhibition. It is impossible to overpraise a production on which all the

resources of the establishment have been expended; though but a dressing-table, and classed under the



renowned firm of CHRISTOFFLE, and one



head of "manufacture," it is in all respects a work of high Art. The figures are from the models of the eminent sculptor, GARNIER BELLEVUE, the ornaments from the designs

of JOSEPH CHERET; artists, manufacturers, and artisans, have combined to render this production perfect. The three pieces at the side are selections from articles that grace the table.

## TEXTILE FABRICS.

BY MRS. BUBY FALGIER.

### I.—WOOL.

THE stalks of most plants, and the hair of many animals, are susceptible of being converted into textile filaments, yet the number of these employed is comparatively small; several kinds of wool, the sheep, the goat, and the rabbit, varieties of silk, flax, hemp, and cotton, with some of minor note, complete the list.

To begin with wool. The sensible difference in length, thickness, and elasticity between the filaments of wool, is distinct as between wool and other textile tissues; some by length, surface,

softness, and resistance, may be compared to the fibres of flax, while others, short, firm, and elastic, approach more to cotton. Thus the long wool undergoes the same preparation as flax and hemp, while the first preparation for short wool approaches that of cotton.

Hence the two distinctions derive their names of combed and carded from the preparation employed for their filaments.

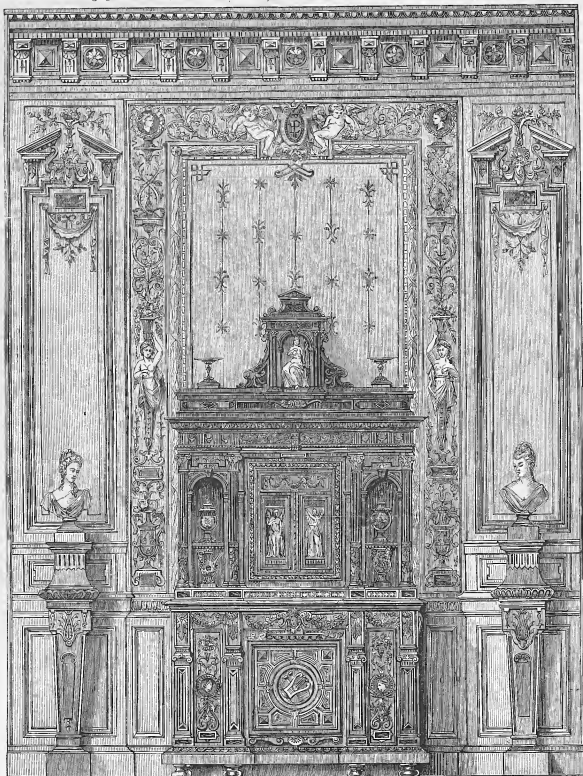
Combed, or long wool, includes carpets, tapestry, cashmere shawls, merinos, flannels, &c.

Carded, or short wool, is employed for broadcloth and every article of drapery.

TAPESTRY AND CARPETS.—The use of carpets and woollen hangings is coeval with civilisation. They were among the first

# THE ART-JOURNAL CATALOGUE OF

M. Eugène Fournier holds a high position among the artist-designers of Paris, and is one of the gold medalists. His great abilities are largely



appreciated, and are not unknown in England. We give, as an example, one of several designs for the furnishing and decoration of an apartment.

furniture of man. The pastoral tribes of the elevated plains of Asia employed furs and fleeces to protect them from the chilly exhalations of the night, and from the burning soil of the desert. When the shuttle was invented, a woven material was substituted, to which the loom gave its pattern and the dyer its varied colours.

In the time of Homer the fabrics of Babylon, Tyre, and Sidon were celebrated, and Egypt, as well as India, early learned to excel in the art of weaving woollens. The taste of the two countries bears characters of great resemblance, and many of the patterns of ancient Egypt differ little from those of modern India. The Greeks sent to Media for carpets to cover their seats, and it is in Persia this industry was first developed. Time has not modified the manufacture. The vertical loom still used by the

weaver of Lahore and Cashmere is identical with that employed perhaps four thousand years ago, and the frame that produced the carpets celebrated by Homer and Virgil, is the same used for those of Turkey and Algiers.

The people of northern Europe were long without the use of carpets—a cold, coarse matting replaced the warm woollen material; yet it appears the Gauls early learned the art, and, in the time of the Romans, the red fabrics of Arras had already attained a certain reputation. Who would have foretold that Gaul and Britain, then scarcely within the pale of civilisation, should in after ages be the seat of a flourishing industry which would rival the manufactures of the East?

As early as the tenth century there was a manufacture of

THE PARIS UNIVERSAL EXHIBITION.

MM. DENON are artist-jewellers; we select

productions of the best periods. These Vases are of lapis-

schools of the great masters; their pro-



for engraving six of their admirable works—works that vie in beauty and perfection



lazuli and other precious stones, chiselled, and set with



ductions are gems of rare value; they have been entitled to, and have received,



of artistic skill with the most exquisite



stones still more precious. The artists have studied in the



the highest "honours" of the Exhibition.

tapestry in the Abbey of St. Florent, at Saumur, where the monks wove hangings decorated with flowers and animals; and, a few years later, a Count of Poitiers offers Robert, King of France, for his assistance in an expedition, a sum of money and a hundred pieces of the tapestry for which Poitiers was then celebrated, the Italian prelates sending there for its productions. Tradition also assigns the establishment of the fabric at Anberson to refugees of the great army of Abd-el-Rahman, routed by Charles Martel between London and Tours, in 732. The retreat of the Emir of Spain was so rapid that many were left behind among the Gallo-Franks of Aquitaine. The weaving of carpets was the principal trade of these Saracens, who had invaded Europe by Spain, as they later entered by the Bosphorus.

Up to the eleventh century these woollen fabrics of Europe were made for the hangings of churches and palaces, though probably foot-carpet were also used in the royal habitations, and to lay before the altar. The Crusades introduced, with other eastern productions, the carpets of Damascus, Alexandria, and Cairo, yet straw and rushes were to a late period still generally used to spread over the apartments.

Italy made tapestry at Bergamo; but the introduction of paper hangings in the fifteenth century led to the decline of the manufacture. From the thirteenth century the productions of Flanders were renowned above those of all other countries. They were made at Oudenarde, Brussels, and, principally of all, at Arras (not then in France). So famous became this city that it gave its name



# THE ART-JOURNAL CATALOGUE OF

The Shawl which occupies this page is one of the "exhibits" of the COMPAGNIE DES INDES, presented over with great and deserved success

by M. VERNET-DEJESSE. It is by far the most perfect work of its class in the Exhibition, made at Cashmere, by order of the minister of the

Maharajah, but not for sale; it is one of an order that money can very rarely acquire, and never directly from the makers, such being re-



served exclusively as royal gifts. The Compagnie des Indes have, of course, an establish-

ment at Cashmere, and by some fortunate chance obtained this precious work. It is impossible

to over-rate the delicacy of the fabric or the harmony with which the colours are distributed.

to the production, tapestry being styled *Arms* in Italian, and "arms" in English; and, after the battle of Nicopolis, in 1396, the ransom paid to Bajazet for the liberation of a son of the Count of Flanders consisted of a sum of money and a series of Arms tapestries representing the life of Alexander the Great. Here, too, were executed in later times the ten pieces sent by Francis I. to Pope Leo X., worked from the designs of Raffaele, the original cartoons for which are among our choicest Art-treasures. But the tapestries of Flanders have died away; the last piece was made at Brussels in 1781. France alone maintains the manufacture.

Until the sixteenth century all the tapestry made in France was due to private enterprise. It was Francis I. who first made it a state manufacture. He collected the best workmen Flanders and Italy could produce, and established them at Fontainebleau. Primaticcio furnished the designs. Henry II. appointed Philibert Delorme director of the new manufacture, and set up another at Paris, in the Hôpital de la Trinité. The civil and religious wars of his sons were fatal to royal establishments as well as to private industry, but Henry IV. resumed the work of Francis I. He established a fabric of tapestry in the Faubourg St. Antoine, whence, after various transfers, the workmen were placed on the

# THE PARIS UNIVERSAL EXHIBITION.

We engrave on this page six other of the works,

the collection he exhibits is of great variety and of

it is said, from the actual models de-



in porcelain and earthenware, of the renowned



the highest interest; several, as will be seen from the engraved examples, are in high relief, others are



rived from Capo-da-Monti; many of



establishment of the MARQUIS GIRONI, of Milan;



printed by accomplished artists. Some of them are,



the modern works are sold as antiques.

banks of the Bièvre, where Jean Gobelin the dyer had established himself in the fifteenth century, the waters of that river being famous for the dyeing of scarlet; but Jean Gobelin grew rich, his family became ennobled.

With Louis XIV. and Colbert all the royal manufactures rose to a new existence. Under the name of "Royal Manufacture for the Furniture of the Crown," were united the Gobelins, goldsmiths, engravers, lapidaries, furniture and tapestry makers, dyers, &c.—all the workmen of various trades employed for the sovereign. Lebrun was appointed director, and the establishment of the Gobelins became a school for all the industries connected with furniture. Louis wished to set his people the example of model manufactures,—not to crush private industry,

but to stimulate and give a right direction to its labours. The harmony that prevailed at that epoch in every branch of decoration shows the unity of spirit that inspired them all. The genius of Lebrun was universal. His heroic pieces were the subjects of the tapestries; even for the looks and bolts he furnished the models; from the ceiling to the floor all was designed under his eye. The first artists lent their assistance in carrying out his conceptions. Van der Meulen painted pieces with horses and battles, Monnoyer with flowers, and Boulle executed the furniture designed by Lebrun.

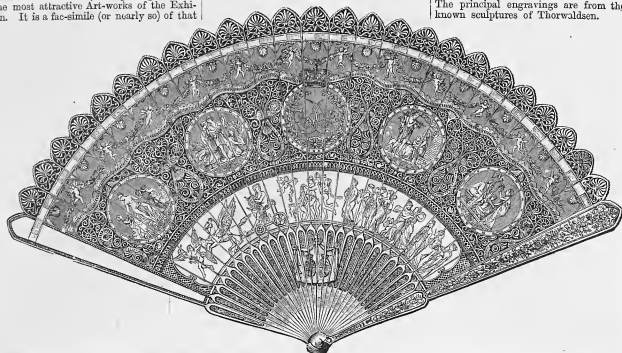
The same activity reigned at the Savonnerie, a royal manufacture of carpets founded at Chaillet, in an old soap manufactory, whence it derived its name. While the Gobelins covered the

# THE ART-JOURNAL CATALOGUE OF

The beautiful FAN, of carved Ivory, the production of M. SCHWARTZ, of Copenhagen, is one of the most attractive Art-works of the Exhibition. It is a fac-simile (or nearly so) of this

which M. Schwartz executed as a wedding gift

from the ladies of Copenhagen to their fair and beloved countrywoman, the Princess of Wales. The principal engravings are from the well-known sculptures of Thorvaldsen.



We have engraved a CABINET by the eminent | "Ebeniste," DIEHL; we engrave also a TABLE | by this manufacturer, in the same style. It is



in the main borrowed from Egypt, but the design has been judiciously adapted: it is a grand composition, in the true spirit of the antique.

walls, the Savonnerie decorated the floors. Those of the long gallery of the Louvre, and the Salle d'Apollon, were among its products. The first was begun in the reign of Henry IV. It comprised ninety-two compartments, each ten yards long by five to six yards wide—doubtless the largest foot-carpet ever made. In 1826 the manufacture of the Savonnerie was united to that of the Gobelins.

Two years after the establishment of the Gobelins, Colbert opened a manufacture of tapestry at Beauvais, which had Orlay and Boucher among its directors. It is now united to the Gobelins.

The Gobelins establishment is divided into three branches, one for dyeing, the other two for making tapestry and carpets. The

dyeing is considered the first in the world; the waters of the Seine are substituted for those of the Rhine, now degenerated into a dirty stream. The colours are most lasting, each combination of colour has twenty different shades, the gradations being so insensible as only to be distinguished by a practised eye. They are all classed by M. Chevreul in his chromatic scale, which gives to each shade—in all 14,420—its special number, by which it may be described. His chromatic circle is, at the Gobelins, formed of skeins of silk.

The Gobelin tapestry is made on the upright frame (*haute lisse*), the artist is placed behind, his back to his model.

In the carpet manufacture the upright frame is also used, but the workman sits in front of his work. The threads of wool which

# THE PARIS UNIVERSAL EXHIBITION.

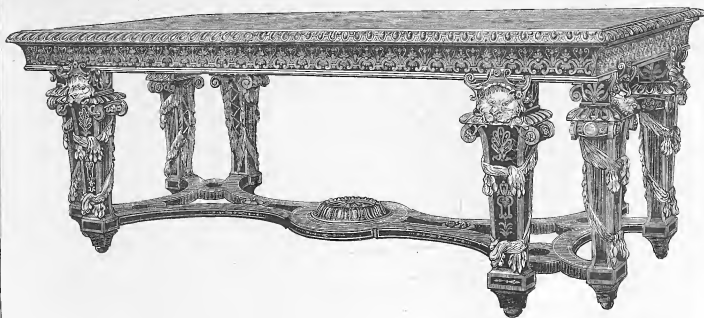
We engrave a charmingly designed Ovarion, made for the Baron Rothschild by an

accomplished artist, M. CHOISELAT. He was one of the most favoured pupils of the eminent

sculptor Klagmann, and sustains the fame of the school in which he was educated, producing



many of the best models which give renown to the fabricants of France, and securing for their country pre-eminence in Art-manufacture.



A TABLE of Ebony, lavishly decorated with ornaments in ornolu, the manufacture of the

renowned firm of ROUX, long prominent among the most eminent "Ebénistes" of Paris. M.

ROUX has received a gold medal for this and other works produced and contributed by him.

form the velvet pile are secured to the cotton or hemp warp by a double knot. This gives them the greatest solidity. Friction and wear only add to their durability, as they have the effect of drawing closer the knots which fasten the wool to the warp. The wool is carefully cut and shorn, until the pile reaches an inch in thickness. The Savonnerie carpets are perhaps the largest made, generally white, with arabesque borders, of surpassing excellence, from the fine quality of the wool, the delicacy of the dyes, the richness and harmony of the colours, and the precision and skillfulness of their workmanship.

The Imperial manufactories are now in full activity, and nothing can exceed the exquisite beauty of the specimens they have displayed—it decorations for palaces, both from their grand design and perfect execution. The largest piece exhibited has Guido's

Aurora for its subject, and the artist seems almost to have caught the spirit of the painter so long passed away, and reproduced the exquisite hues of his palette. We may say the same of Titian's Sacred and Profane Love. The other pieces are the Three Masses, a copy from Lessour, and one of Boucher's charming productions, a group of "Amorini;" they sport in the air, and float about the flowers, rendered in the soft harmonious colouring for which the painter was so celebrated.

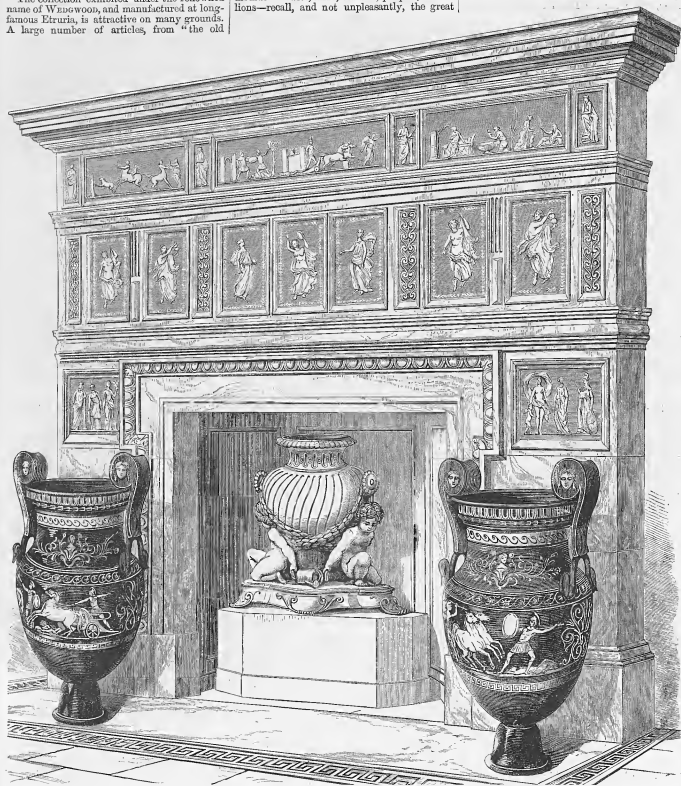
In the Beauvais tapestries, we especially admired a pink *écru* or fire-screen, a group of chairs, the ground of the medallions a soft cream colour, with charming bouquets of life-like anemones and tulips. In addition is a hunting subject. It is impossible to realise the delicacy and finish of these compositions, whether as regards the harmonic beauty of their colouring, the artistic

# THE ART-JOURNAL CATALOGUE OF

The collection exhibited under the renowned name of Wedgwood, and manufactured at long-famous Etruria, is attractive on many grounds. A large number of articles, from "the old

moulds"—vases, tazze, tea-cats, plaques, medallions—recall, and not unpleasantly, the great

feature of the time-honoured establishment;



and many pieces of furniture in the British department show the uses to which they are ap-

plied. We engrave a CURTAIN-Piece, the merit of which consists exclusively in the modern

Wedgwood plaques. We give also two copies from Etruscan forms, and a Vase in Parisian

value of their grouping, or the delicate blending of the lights and shadows.

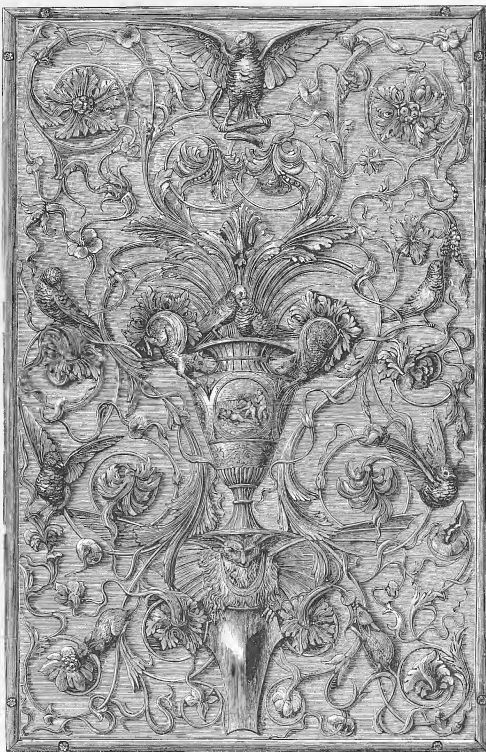
Similar in workmanship to the tapestry of the Gobelins and the carpets of the Savonnerie, are the fabrics of Aubusson, in the department of the Creuze, part of the ancient province of La Marche. We have already alluded to their supposed origin from a colony of Saracens in the eighth century. Until 1750, the manufacturer made only the Gobelin tapestry, fine when used for the hangings of walls, and coarser when destined for the smooth carpet or *topeira*. Since then the long woollen high-piled carpets of the Savonnerie have been imitated. The productions of Aubusson are highly artistic, the finest wools of the best dyes are employed.

Established for so many centuries, the special traditions of the art, and the aptitude for execution, like those of glass-making, become hereditary in families. No other place can produce such a staff of workmen as Aubusson, and even there it takes fifteen years to qualify for the work the apprentice who has been accustomed almost from infancy to handle his father's frame. Tapestry is produced here at a much cheaper rate than in the Imperial fabric. While a work of tapestry will cost at the Gobelins from £120 to £160 the square metre, at Aubusson it rarely exceeds £16. The great expense is in the fabrication; the material only enters for twenty per cent. in the value. In a *portiere* costing £40, £32 goes to the workman.

# THE PARIS UNIVERSAL EXHIBITION.

LOUIS FAVILLI, of Florence, exhibits

They are from his own designs—designs of exceeding beauty; and as examples of carving they



two PANELS of carved wood in low relief.

are among the rarest of the treasures contributed by Italy, where there is a healthy "revival" of Art.

The specimens exhibited by the different manufacturers of Antwerp are of the highest order. As wall-tapestries, Messrs. RINGELAND, ROUSSEL, and CHOCQUET exhibit subjects taken from the fables of *Æsop*, *La Fontaine*, and *Flavian*, which merit more than a passing description. "The Peacock complaining to Juno" is a masterpiece. The tail of Juno's bird is iridescent in all the splendor of nature, the rainbow hues are beautifully blended, and the figure of the goddess is graceful and majestic. In "The Frogs choosing a Stork for their King," the flags and rushes are beautifully depicted, and the minutest details are rendered; the frogs in every attitude are leaping in terror from their destroyer. In "The Jay stripped of its borrowed Plumes," the terrified bird is flying wildly through the air, pursued by its relentless enemies,

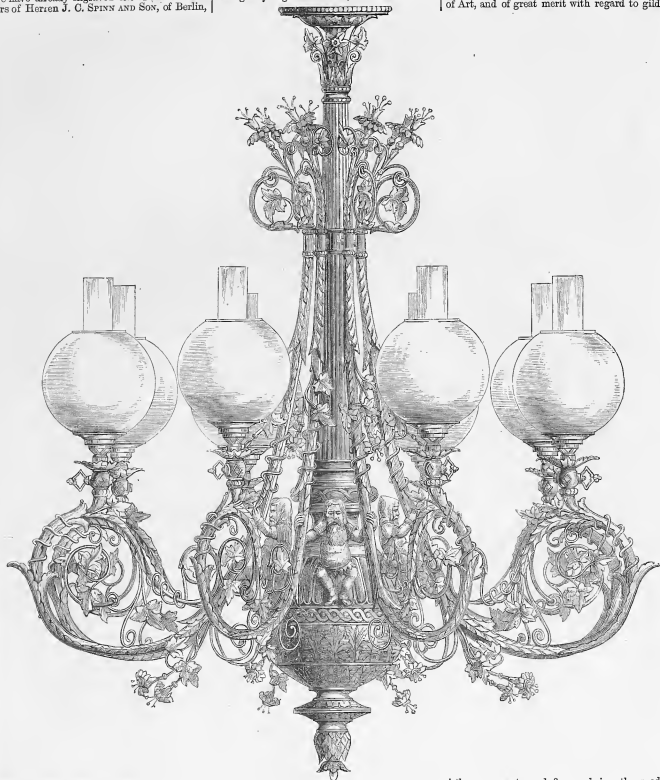
who are plucking off its peacock's feathers. This composition is full of life, the delicacy and clearness of the feathers resemble a finished painting. In the companion subject, taken from *La Fontaine's* fable of "The two Ducks carrying the Tortoise through the Air," the aerial perspective is excellent, and the burnished plumage of the birds glows in the rays of the sun. One other, and we must stay our pen. A humorous fable of *Flavian* has for moral, the danger incurred by those who seek companionship with people above their sphere. A leopard, richly attired as *Séigneur de village*, in a fit of condescension attempts some playful freedom with his dependants, a group of monkeys, and gives one a playful tap with his claw. The moment is represented when the frightened animal, with a piteous look, holds up his paw from which the

# THE ART-JOURNAL CATALOGUE OF

We have already engraved one of the Chandeliers of HERRN J. C. SPINN AND SOHN, of Berlin,

and gladly engrave another, for the works of

this eminent manufacturer are of a high order of Art, and of great merit with regard to gold-



ing and workmanship. The designs are by artists of established repute: this CHANDELIER

is designed by the architect VAN DER HULPE,

the ornaments and figures being the production of HERRN BAUMHOF AND BRENNER.

blood is flowing, while the rest crouch respectfully to the leopard, whose good-humoured, self-conceited air shows him in ignorance of the hurt he has inflicted. The goats crossing the bridge is another subject from Florian. The same house exhibits a magnificent state *fountain*, style Louis XIV., the subjects Syrinx turned into a reed, and Nessus and Dejanira, and smaller chairs worked with the "Guitar Player," and the "Dame à la Cuisse," after Watteau, designed by Gabe, the special artist of the house. Also a sofa-back, or "*Deser de Campé*," with a lovely group of flowers, and many others.

BRAGUETTE has a pair of charming pictures, "The Fête du Château," after Watteau, and "A Pastoral Fête," from Boucher; the latter a perfect example of the elegant and effective colouring

of this "*decorateur des petits appartements*." On a folding screen—the subjects allegorical of the four seasons, from the florid designs of Bérain—the ground is worked in gold and silver thread, after the ancient fashion in tapestry. A set of chairs, style Louis XVI., show the ground a soft buff, decorated with blue: they have been selected by H.M. the Queen of the Belgians. So also has a small Savonnerie carpet, of the finest texture, with bouquets of flowers. DUPREY exhibits a *deux-de-porte*, with partridges well grouped, the plumage of the birds beautifully shaded: a larger piece, representing a wolf hunt, and the "Cock and the Pearl," and various other subjects taken from fables. Also a pretty pair of panels, the one representing children rabbit-hunting, the other fishing, purchased by the King of the Hellenes.



# THE PARIS UNIVERSAL EXHIBITION.

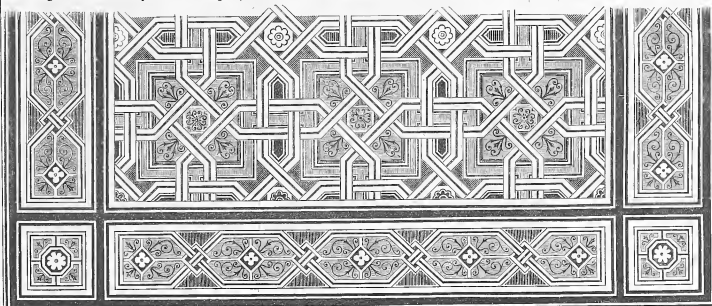
Herr BERNARD HORN is eminent among German "Ebenists." He supplies us with this very

excellent example of his skill in design and

execution. The CABINET is of oak, simple and graceful, and of very admirable manufacture.



We engrave one of the many beautiful examples of PARQUETAGE manufactured and exhibited by WIRTH AND SONS, of Stuttgart. All are



charming productions of the art, designed, in many and very varied styles, with thorough knowledge and executed with consummate skill.

The name of SALANDROUZE is almost identified with the productions of Aubusson. It was M. Salandrouze who, after the Revolution, first restored the fortunes of the manufacture, and father and son, for more than half a century, have been associated with its welfare. They exhibit a variety of specimens of tapestry, especially a large picture, with figure emblematic of Industry, with two panels of the richest design. These form part of a series of tapestries ordered for the Grande Salle du Trône, at the Hôtel de Ville. We also noticed another pair of panels, entitled "Pêche" and "Chasse," one representing two swans and implements for fishing, the other two dogs, with emblems of the chase. M. Salandrouze also exhibits a magnificent Savonnerie carpet.

MOUNIER, of Paris, exhibits two beautiful panels, one on a ground of the softest grey, with poppies and other flowers delicately shaded. This tapestry, imitating closely the Gobelin, is woven in the Jacquard loom.

Thus far our subject has been confined to objects of pure artistic luxury, masterpieces in which the value of the material disappears under the talent of the artist. We now arrive at products where the workman is only a weaver—the manufacture of carpets for general use, an industry which first rose in importance with the present century. In France the principal seats of the carpet manufacture are Aubusson, Turcoing, Amiens, Abbeville, Nîmes, and Beauvais.

# THE ART-JOURNAL CATALOGUE OF

These works in CARVED WOOD are the most part, self-taught, although trained by M. De Coninck (y

Borgerson, of Theslemarken; others



exhibited by M. De CONINCK, of



whose efforts, indeed, the art, if not created, has been revived; they form a school that is making itself known throughout Europe. Their



bear the names of Halvor, Julest, and Ole Josin, examples of whose



Christiania, Norway, and are the



works are of graceful design and admirable workmanship, possessing, indeed, a degree of delicacy and refinement found but rarely. The



and Ole Josin, examples of whose



productions of Norwegian carvers, who are, for



principal carvers are the four brothers



skill are found among our engravings of their works.

The moquette, or velvet pile, is the leading carpet of France. Its great manufacture is at Turcoing (Dépt. du Nord), whose united manufactures exhibit a fine collection. France also makes all the usual kinds of carpets.

In England, steam-power weaving has almost entirely superseded hand-loom jacquard weaving. The most important improvement of the age is the invention of the tapestry or printed carpets. The warp of the carpet is placed upon an enormous drum, and as it revolves a sliding inkstand prints it with transverse lines of colour with extreme rapidity. We have no specimens in our English section from Sir Francis Crossley's fabric at Halifax. The carpets made in England are the Axminster, now transferred to Wilton. The Brussels, made at Kidderminster, where the manufacture was first taught in the last century by workmen

of Tournay, are also fabricated at Halifax and Durham. Kidderminster, made at Glasgow, Aberdeen, and Yorkshire; Scotch, Venetian, the Dutch or cow-hair carpet; Felt, made in the West Riding of Yorkshire; Jute, at Dundee, where carpets made of this comparatively newly introduced fabric are being extensively manufactured. In the specimens sent to the Exhibition there is nothing to give an idea of the immense development of the carpet-trade in Great Britain.

In Belgium, the Royal Manufactory at Tournay has little varied its style of production. It sends many specimens of her high piled velvet carpets, similar in make to those of the Savonnerie and Axminster, several imitations of Turkey and moquette; a large square carpet, with red ground, and some good patterners, of Persian design, with black grounds, in lengths. At Engle-

# THE PARIS UNIVERSAL EXHIBITION.

We give on this page several examples of the

the intelligent fabricant has availed himself, bringing sound Art-knowledge and abundant

de Boissimon does not confine his thought alone to Art; he claims, by his study of chemistry,



works of M. Ch. Du Boissimon, whose manu-

skill to bear upon the issues of his factory. They are for the most part, as will be seen,



to have given strength as well as beauty to



factory is at Langris (Indre et Loire). The



chiefly for gardens and conservatories; the forms are in all cases good, and the ornamenta-



his productions. He received well-earned ho-



locality is famous for a peculiar clay, of which



tion (sometimes in low relief) in the best taste—paintings of high class on earthenware. M.



nours in several Exhibitions, and in that of 1867.

munster (West Flanders), M. BLAQUENÉ has endeavoured to revive the old national industry, and exhibits two pictures in tapestry representing village subjects.

Holland does not produce much, but the ROYAL MANUFACTORY AT DRESDEN sends a handsome Turkey carpet, of red ground.

Prussia, who owes the development of her carpet industry to English enterprise, shows great advancement, and makes imitation Turkey carpets and printed tapestry, of which, until lately, she sent the warp to be printed in England. Duren, Berlin, and Elberfeld are the chief seats of manufacture. A Turkey carpet, of plain red ground and corner ornaments, with centre, made in Silesia, is of remarkable beauty. In some small rugs called "mosaic," exhibited by OTTO PETER, of Dresden, the colours of the flowers are of great brilliancy.

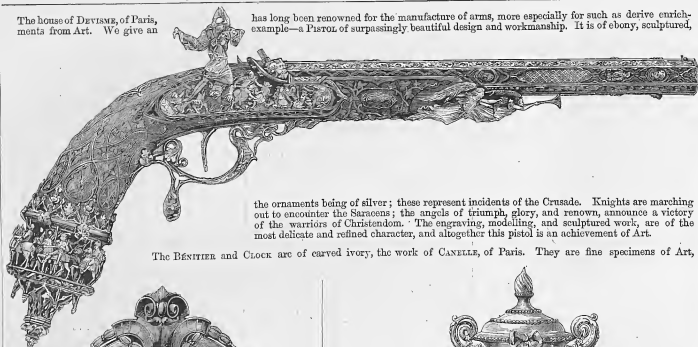
The carpet industry in Austria has of late years made much progress. Vienna, Bohemia, and Silesia have fabrics of great merit. HAAS, of Vienna, produces some fine Turkey carpets of large dimensions, the colours harmoniously blended. Also a splendid carpet of singular colouring and design, copied from one sent from Persia to Peter the Great. It is manufactured by order of the Emperor of Austria for the New Opera House at Vienna, and therefore intended only to be seen by candlelight; the colours are too brilliant for day.

Spain sends a Turkey carpet from Barcelona, of ordinary make. Russia, where the Empress Catherine II. founded a manufactory of Gobelin tapestry, has applied herself to the improvement of her carpet industry. Good moquettes are made at St. Petersburg and Moscow, and Turkey carpets successfully imitated.

# THE ART-JOURNAL CATALOGUE OF

The house of Devaux, of Paris, sends from Art. We give an

has long been renowned for the manufacture of arms, more especially for such as derive enrichment—example—a Pistol of surpassingly beautiful design and workmanship. It is of ebony, enriched,



the ornaments being of silver; these represent incidents of the Crusade. Knights are marching out to encounter the Saracens; the angels of triumph, glory, and renown, announce a victory of the warriors of Christendom. The engraving, modelling, and sculptured work, are of the most delicate and refined character, and altogether this pistol is an achievement of Art.

The BÉNÉTIER and Clock are of carved ivory, the work of CANELLE, of Paris. They are fine specimens of Art,



the best of the many exhibited by manufacturers of this



class of production, beautifully carved, and from designs of considerable merit.

Italy sends a Turkey carpet from Rome. This industry is yet of little importance.

The small carpets of Greece, made at Athens, resemble that of Turkey, but are inferior.

Of the North African States, Algiers exhibits her dusky carpets of blue, black, yellow and red, and Tunis and Morocco their well-dyed but coarse, dark-coloured productions.

The manufacture of carpets is the principal branch of Ottoman industry; they are made throughout the whole extent of the empire, in towns, villages, and even in tents. The Turkish carpet is begun in the centre, it is made chiefly by women, who spin their own wool, dyed with vegetable substances partly collected by themselves. They have no patterns, but copy another carpet. A complete series of the carpets of the Ottoman empire

cover the walls of the Turkish court, and may be classed, under four heads:—

The "*sofrak*," so called because they have an ornament in the centre to point out the place of the table (*sofra*).

The "*siyah*," striped carpets of six colours, white, violet, black, green, red, and yellow.

The "*duchenak*," of short wool, in which goat's hair predominates; they are made by wandering tribes in encampments.

Lastly, the "*sejide*," specially made in the little village of Saroukham, near Smyrna; they are used in the mosques and also at the bedside. The pattern is an imitation of the old Persian, an open space in the centre of white, green, or turquoise blue round which is a complicated design, in brilliant colours, of scrolls, flowers, or fruit.

# THE PARIS UNIVERSAL EXHIBITION.

We have given some of the productions



In Cast Iron of works by COUNT DIMEZEL.



Lauchhammer, and now add three others.



We engrave another of the works of the extensive establishment of MM. MAZAROS-REHAUILLER & Co., Ebénistes of Paris. This very beautiful CABINET was made for the Countess Waldegrave. It is



of carved oak, excellent in design, and of admirable workmanship. The establishment has long been famous, and thoroughly upheld at the Universal Exhibition is widely-spread renown.

There are three great centres of fabrication, Smyrna and its environs, Koniah, and the whole district of the Danube. Constantinople furnishes carpets for laying over the "*sofon*," or tables on which coffee is served. The felt carpets are from Broussa.

Some few years back, Europeans established large fabrics at Ouchack, near Smyrna, with a view to reduce the price by using an inferior wool for the warp; but the carpets thus produced do not possess the qualities so highly valued in the true Turkey carpet, the soft and skilful disposition of the tones and designs, and the indestructible texture and permanency of colour.

In the Indian collection is a fine carpet in the good taste, delicacy of pattern, and harmony of colour which distinguish the productions of Hindostan.

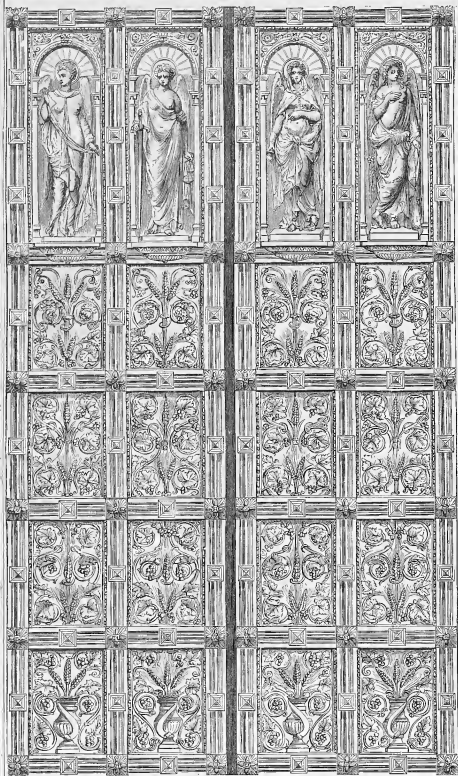
In Persia we find none of those fine carpets intermixed with silk, such as used to be sent over in former times. We remember seeing one of large size, the ground dark blue, overran with a pattern of great delicacy. The texture of the carpet was exceedingly close, and the nap short. Such specimens, we believe, have now become almost traditional.

In conclusion, we have only to add that with the marvellous productions of the Gobelin, Beauvais, and Aubusson, France maintains her superiority in beauty of design and finished workmanship. Prussia and Austria have made great progress in this branch of industry; and England, with her vast resources of steam-power and machinery, has raised her carpet trade to be among the most important, if not among the most artistic, of her manufactures.

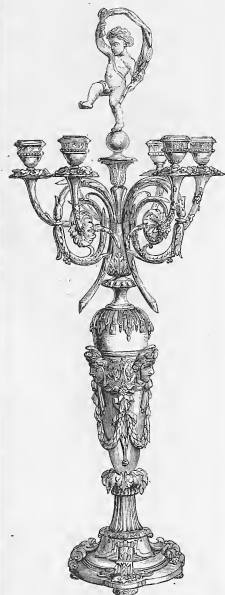
# THE ART-JOURNAL CATALOGUE OF

This is a Door to a boudoir, made in bronze—argenteé by M. CHRISTOPHE, one of the larger

We fill the page by engraving a CANDELABRUM,



works he occasionally produces: it is a beautiful design, and the manipulation is perfect.



and one of the pieces of a TABLE-SERVICE,



also the manufacture of the renowned firm.

Under the class of combed wool must be included the woolen stuffs used for hangings and furniture, many of them of a mixed tissue; reys are combined with coarse silk, Utrecht velvet with poil-de-chevre, Algeriennes with cotton, damask is of pure wool.

Of the reys some charming patterns are to be seen in the collective exhibition of the manufacturers of Tourcoing (Nord).

The most varied collection of table-covers is exhibited by KREZMANN and HAARHAUS, of Elberfeld; while HAAS, of Vienna, shows his Persian "portière" for the Opera House at Vienna, and one with Chinese pattern, both of great elegance. His table-cover with border of purest Persian design and colouring has met with such universal success as to be literally hidden under the cards of persons who have left orders to have it made.

The coloured blankets, check or scarlet, of Wurtemberg, look very warm and cheering; and the railway wrappers exhibited in Austria by GREZKEY, of Bohemia, are most lively and brilliant in colours. But our business is with decorative rather than useful Art, so, passing over the various mixed stuffs, called "Nouveautés," exhibited by that "beehive," the town of Roubaix,\* of which the Jacquard furnishes above seven hundred different combinations of pattern, and by our own city of Bradford, the splendid flannels, both plain and printed, merinos, mousselines de laine, and endless other tissues, we pause only to admire the lustrous beauty of our Irish poplins, and proceed to—

\* "La ville de Roubaix est une ruche, tout le monde y travaille."—Speech of Napoleon I.

# THE PARIS UNIVERSAL EXHIBITION.

We engrave three works

by M. EMILE PHILIPPE—

derive their value from Art—from the master-mind that designed them.



A VASE, the COVER of a JEWEL BOX, and a HAND-MIRROR.



They are enamelled and enriched by precious stones; but they

M. Philippe styles himself "graveur et modéleur;" he is a true artist. He has been rewarded by a gold medal, an honour amply merited and earned.

THE CASHMERE SHAWL.—Finest of all woollen textures, and most exquisite in workmanship, is the Indian shawl. Uniting richness of design with freshness of colouring, it has no rival in the world. It is not only the most splendid tissue ever wrought by the hand of man, but it is also the most solid and most durable, whether it adorns the shoulders of a European beauty or girds the waist of an Eastern potentate.

The seat of this industry is the Vale of Cashmere, celebrated for "its roses, the brightest that earth ever gave," the chosen theme of the poet and the traveller. In this favoured spot and its surrounding mountains the industrious inhabitants are prin-

cipally employed in this laborious manufacture. The Cashmere shawl is woven from the wool of the Thibet goat; the material for the shawls (which is carried to Cashmere) is found next the skin of the animal, and is surpassingly soft and silky. When employed for fabricating shawls, the wool is first made over to the women to spin—a difficult and costly operation. It is next passed to the dyer to give it its unalterable colours, then delivered to the weaver, who sets up his simple frame and weaves, after the pattern given him, the segment of the shawl allotted for his task. The shawls are all made in separate pieces, and when the portions distributed to the different weavers are finished, they are given to



# THE ART-JOURNAL CATALOGUE OF

We engrave a selection of ornaments for the decoration of CHAIRS, executed by TISCHBACH AND MOSER, of Vienna, from the designs of FAR-

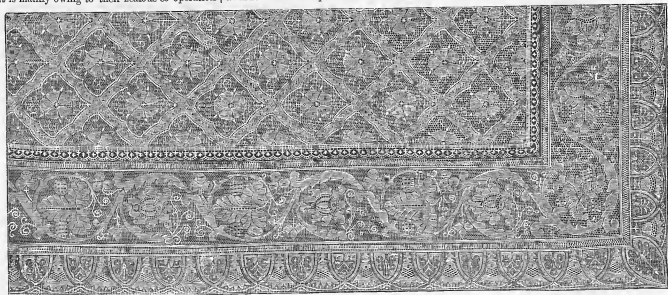


DERICK VON TISCHBACH, an eminent "draughtsman" in Art and Art-industry. The German artists, those of

Austria more especially, seem to have exerted themselves with much anxiety to aid the manufacturers in their efforts



for distinction at the Universal Exhibition; and that so many first-class medals have been awarded to the Empire and the several king-  
doms classed under a general head. Germany has thus established a very high position.



We engrave part of a WINDOW-CURTAIN, the manufacture of Herr FÄBER, of Vienna, also from the design of Frederick Von Tischbach.

skilled workmen, called *rafu-gar*, to whom is assigned the difficult duty of joining the segments together. These seams, however, generally require to be re-sewn in Europe before the shawl is offered for sale. The flowers and arabesque patterns are worked in by hand. When finished, the shawl is well cleaned and covered with a strong paste, principally made from rice. The whole completed, it is delivered to the purchaser.

Shawls were formerly made in pairs, but since European dealers have invaded Cashmere more than two are made from the same pattern.

If destined for Europe, the shawl has to be disencumbered of its provisional dressing. For this purpose it is washed in the river flowing from the Lake of Cashmere, whose waters are reputed to preserve the colours, a property attributed to the

aromatic plants growing upon its banks. A sheet of paper is laid between each fold of the shawl. It is enclosed in four or five envelopes, and packed with the minutest precaution.

So delicate and complicated a work can only be accomplished by workmen versed in it from infancy, and who, living upon a handful of rice, are satisfied with moderate wages. The best workmen scarcely earn more than from three haipence to two-pence a day. The low price of labour will always render Europe tributary to Asia for this luxurious production. A shawl which costs £80 at Cashmere, or at Umrissur, in the Punjab, where these shawls are also fabricated, could not be made for less than £1,000 to £1,200 by European workmen. The material only enters into 20 per cent. of the cost. Hence many French manufacturers have formed establishments at Cashmere and Umrissur,

# THE PARIS UNIVERSAL EXHIBITION.

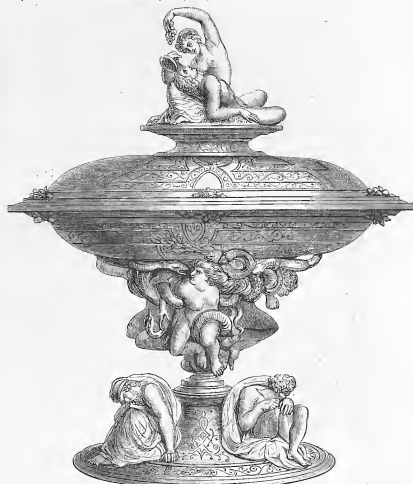
We engrave two of several works made and contributed by M. HENRI DUFRESNE, of Paris, one of the

made the metal precious. M. Dufresne is an artist; he is also the manufacturer, and, we

presume, the merchant. We understand he contents himself with producing few works,



gold metallists; they are productions of the highest order of Art, surpassed, indeed, by nothing that the Exhibition contained. They are of Bronze: Art has



but these are perfect. The larger Vase he has named the Cup of Pleasure; the lesser

and the warning are obvious. It is a very grand conception, admirably worked out.



The piece that fills this page is engraved from one of the iron castings for a BALCONY contributed by MM. REAULT and PEQUER, of Liege.

where shawls are made by native workmen; but, in too many instances, they have introduced their own designs, which have changed the national character of the shawl, and often, in these cases, the beautiful tissue is concealed beneath a mass of embroidery.

Shawls of inferior quality are also made at Loodiana, where this industry was introduced by a colony from Cashmere, recruited every year from the valley. The colours of those made at Loodiana are very solid, and bear constant washing. They are wanting in brilliancy of tint, consisting principally of brown, black, dark bottle green, and indigo blue. The colours most prized are a dull yellow, shades of amarant, and, most brilliant of all, a kind of rose pomegranate of the finest thread, used only in shawls of first quality. The favourite colour in India is a bright copper green; it is false, but very brilliant and costly, and is chiefly

employed where palms are introduced into the design. Another shade of the same colour is used for the warp of the finest shawls, as is also turquoise blue, a most costly colour.

At Loodiana the workmen are seated three together at the same strip, in front of a cylinder upon which the warp is rolled. Each has, at least, fifty shuttles. The chief sits in the middle, and guides the other two. In one pair of shawls is six hundred days' work; they would cost at Loodiana, if of the finest quality made, about £22. The white shawls with green palms are the coarsest.

These Loodiana shawls are heavy, the palms stiff and ungraceful, and they are destitute of the softness so admired in Europe; but this they gain, in a great degree, by wear and washing. From their cheapness, Cashmere cannot contend with Loodiana in the Indian market.

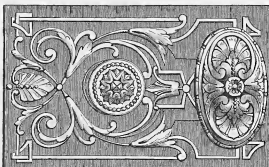
# THE ART-JOURNAL CATALOGUE OF

M. Huet, of Paris, is a "fastenings." He carries his business into the regions of high Art, making of the commonest articles "things of



manufacturer of articles in

beauty," obtaining the aid of eminent artists (our principal engrav-



workmen, and "finishing" with elaborate

he obtained. The engravings which occupy this page may be accepted as



brasses, iron, and steel,



ing is from a model supplied by Joseph Cabaret and accomplished



cure. He has amply merited the gold medal



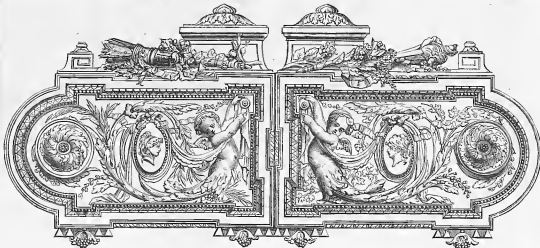
proofs of his great ability. It is needless to say these charming pro-



chiefly for windows and



doors—locks and keys and



ductions are not castings—they are all hand-wrought, chased, chased, and polished with the best results.

What the Indian produces by years of manual labour the European now obtains in a short time by means of machinery. Shawls are made in the Jacquard loom by workmanship the most intricate and complicated.

Though inferior in softness to its Indian rival, the French shawl is the most beautiful and elaborate tissue machinery ever produced. It is also made of the down of the Thibet goat, originally introduced from Russia, at great expense, by Monsieur Ternaux, who produced, in 1810, the first Cashmere shawl ever manufactured in France. The web is entirely of wool, worked like carded wool, to produce a smooth tissue; but in the warp is introduced a thread of fine silk, called *organsin* (for which cocoons

of the first quality are reserved), to give it sufficient stability to weave. The French shawl is finer and more clothlike to the touch than the Indian, smoother in surface from its more perfectly spun yarn, which is free from the knotty irregularities of the Indian web. Yet, notwithstanding these improvements, the French shawl never falls in the soft, elegant folds of the true Cashmere.

France has only three centres for the manufacture of shawls: Paris for the finest quality, Lyons, and Nîmes. The greater part of the shawls sold as Paris are woven in Picardy, at Fresnoy-le-Grand, and Rohain. The Paris manufacturers have always, by their taste and inventive genius, maintained their superiority

# THE PARIS UNIVERSAL EXHIBITION.

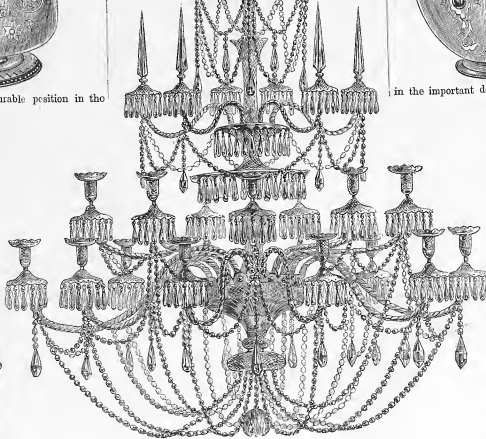
Mr. HENRY GREENE, of London, occupied a Glass Court of the Universal Exhibition, being one of those who upheld the fame of England



prominent and honourable position in the



in the important department of Art-



manufacture. Among his "exhibits" was a CHANDELIER of much grace and beauty. His table glass also stood the trying test of comparison.

in this manufacture. It is there that the use of the Jacquard loom has been brought to the greatest perfection, and its workshops of design have the highest reputation. The pattern being "read," as it is called, on the Jacquard cards, the workman has given to him the warp ready dyed and prepared, and the materials necessary to form the web. When woven, the shawl is trimmed, washed, and dressed.

There was a magnificent display of shawls in the Exhibition. The Paris houses of VERDE-DELLE (Compagnie des Indes) and FRANKS GRAMMONTAG, who have both establishments at Cashmere and Unrisur, erected detached kiosks in the garden of the Exhibition, so as to have abundant room to display their

shawls. There were also some fine Cashmere shawls in the Indian department. Since the introduction of European capital and industry, the Indian shawl has much diminished in price, and has become a formidable rival to the Paris shawl, which formerly replaced the more costly production of the East.

The two kinds may always be distinguished from each other by one marked difference. In the French shawl there is a great loss of material, because the wool passes the whole width of the warp, only to appear where it forms the pattern, and being seen behind in loops, or *brides*, as they are termed, which are cut away, when the tissue is finished, to diminish the weight of the shawl. The Indian shawl, on the other hand, is woven like a kind of tapestry,

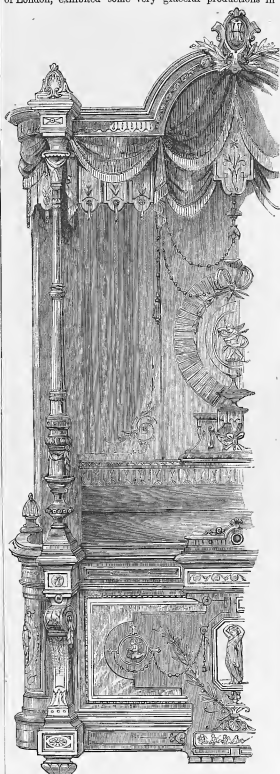
# THE ART-JOURNAL CATALOGUE OF

M. RUBILLO, of Paris, supplies us with this CABINET—a work of much refined beauty.

Messrs. W. and J. R. HUNTER, eminent upholsterers, &c., of London, exhibited some very graceful productions in



It is of ebony, inlaid with ivory, carved and engraved; with decorations in ormolu.



Cabinet manufacture. The principal object we engrave is

each thread following only the outline it has to form, being fastened by knots on the wrong side. These remain in the state the workmen left them, adding much to the solidity and strength of the shawl, which therefore never ravel out.

But the great merit of the Indian *cashmere* consists in the harmony and effect produced from the proper distribution of colour and the rich invention of their patterns; these give them an evident superiority over the French shawls, which last are chiefly distinguished by their well-chosen designs and the perfect regularity of their weaving, equally apparent both in the ground and border. These merits do not appear in the Indian shawl, where the execution of the pattern is more or less imperfect, according as the stripes have been made by more or less competent

workmen. The numerous seams required in these shawls to unite the different pieces that compose them, offer also an ungraceful aspect scarcely consistent with the *élégance* they adorn. But as these faults serve to give them a special character, they become often a "quality" instead of a defect in the eyes of the purchaser. It must always be borne in mind that the *Cashmere* wool is the most delicate and difficult of all tissues to work, and that the Eastern natives, by their success in weaving it, have earned the reputation of being the most patient and most skilful weavers in the world.

The Indian shawl, which will be found figured upon one of our pages (229), was specially fabricated for the Maharajah of *Cashmere*. It is of a quality never offered for sale, and has deservedly ob-

# THE PARIS UNIVERSAL EXHIBITION.

a Wardrobe of Hungarian ash and other woods, crunched with ivory inlays, elaborate carving,

and mounted with medallions of modern Wedgwood. It is an example of remarkably excellent workmanship. We

This column contains one of the many admirable works in bronze and in bronze imitation



give also specimens, or rather parts of them, of other works—a BEDSTEAD and a TOILET-TABLE.



tained the gold medal. It forms part of the collection of MM. Verdé-Deleale.

In the display of French shawls, the specimens were all of great elegance of pattern and beauty in execution. None can approach in fineness the shawl exhibited by M. DUBOIS. It is the climax of high-Art weaving, the finest woollen yarn ever spun. We may here observe that M. LAISONNIER, of Paris, has manufactured shawls of the finest texture from wool produced by the colony at Victoria.

The houses of MAILLARD and BREANT, LACASSAGNE, BOUTARD, and others, sent magnificent specimens of Paris shawls, both elegant in pattern and harmonious in colouring.

LACOS imitates the Indian *exochorde* more closely than any other manufacture except our own at Paisley, which are sent out to the Indian market to reappear in London for sale as genuine cashmere.

The shawls made at Nîmes are remarkable for their great cheapness. The colours are somewhat bright, with an undue proportion of Indian yellow, compared with the more subdued tones of the Paris masterpieces.

HAWATZKI, of Vienna, sent some handsome specimens of French cashmeres, noted for their exact workmanship. The shawls from Prussia and the other German states were decidedly inferior. Indeed, France need fear no rivalry in this manufac-



—Zine d'Art—manufactured and exhibited by MM. MAKOV, senior and junior, of Paris.

# THE ART-JOURNAL CATALOGUE OF

This very beautiful CABINET, one of the attractions of the Italian Court, was exhibited

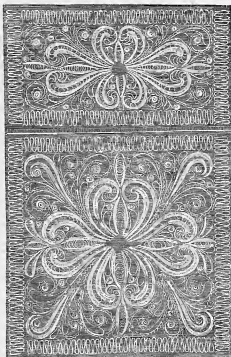
by ANDREA PICCHI, of Florence. It is of Ebony, the enrichments being of ormeau,



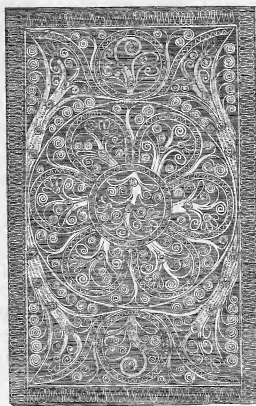
with a judicious admixture of mosaic ornaments, in natural stone. The design is of

an admirable order, and all the decorations are modelled with undoubted taste and skill.

These are specimens of the filagree work, in Silver,



exhibited by EMILE FORTE, of Genoa. His collection



was large and varied. We engrave two CARD-CASES.

ture, of which she annually exports to the value of one million sterling.

Although our observations have been strictly confined to the Cashmere shawls, yet we can hardly pass unnoticed the Scotch tartans, now brought to great perfection. The beautiful wool of the Cheviot sheep goes far to rival the production of the Thibet goat.

**CARDED WOOL.**—The productions in carded wool are most important in an industrial point of view, and constitute the great riches of many nations. So prosperous was this manufacture in the Netherlands, that Duke Philip had the Golden Fleecce for the badge of his order of knighthood. Truly the riches of Lorkins were not to be compared to the wealth that poured into that

country from the woollen trade. From the Alva persecutions, England gained this industry.

Carded wool comprises those stuffs whose surface is so close and downy, that it is impossible to see the weaving.—broad cloths, and all the products included in the name of drapery.

For black and blue broadcloth, England maintains her superiority. Neither France, Saxony, Belgium, nor Austria, can equal her in richness of dye, softness of touch, or evenness of surface. The brilliancy of the colour of the Austrian cloths, yellow, scarlet, and blue, is most dazzling.

But meritorious as they may be, and occupying a great part of the Exhibition, yet we cannot but consider that broad cloths and trouser stuffs, doekskins and meltons, beavers and velvet pile, and

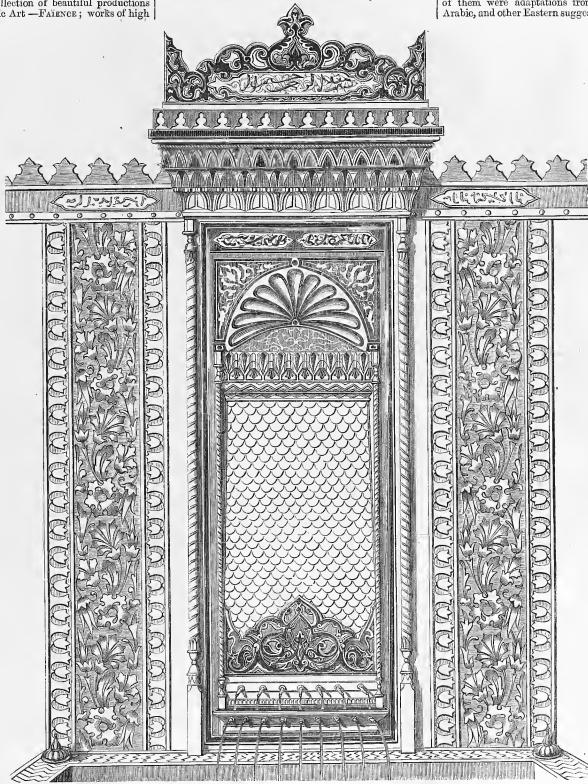


# THE PARIS UNIVERSAL EXHIBITION.

M. COLLINET & Co., of Paris, exhibited a large collection of beautiful productions of ceramic Art — FAIENCE; works of high

order, not alone in design, but in some peculiar qualities

of manufacture described elsewhere. Many of them were adaptations from Persian, Arabic, and other Eastern suggestions—for



example, the mural FOUNTAIN of which we give an engraving; others are the produce of original thought. M. Collinet is a true artist.

a host of other like fabrics, belong more to the province of industry than of Art.

## II.—SILK.

The weaving of silk is of ancient date, and the silk-weavers must have early attained great skillfulness. The production of the Greeks of Constantinople would now astonish us. The *tege* of a Christian senator often contained six hundred figures, and the whole life of our Saviour, the Resurrection of Lazarus, and His other miracles would be portrayed upon a single garment.

When Roger, king of Sicily, took Corinth, in the twelfth century, he carried the silk-weavers back with him to Palermo, to teach this Art, then only practised by the Greeks.

From Sicily the industry passed into Italy, and thence extended to Germany, France, and England. Still, silk fabrics were long costly, and of great rarity. They were among the presents of Haroun-al-Raschid to Charlemagne, and were given as offerings to the Church. One hundred and fifty pieces of silk were the ransom, in the twelfth century, of a duke of Glícia, and 300 pieces were paid as a tribute by an Eastern vassal. In the West, great was the admiration of these fabrics of the Saracens, and the troubadours represented them, as the works of fairies.

The use of silk appears to have been very lavish. King Roger caused the palace of Palermo to be hung with silk on the occasion of his coronation. When Charles VIII. entered Venice, the boats sent to meet him were covered with crimson satin, and the sails

# THE ART-JOURNAL CATALOGUE OF

We give other examples of the TAPESTRY or BRAVAIS—"the Gobelin"—which are of

been expended to "finish" these productions, and so sustain the renown of the establishment. The works exhibited in Paris are, at least, equal to those of any period; they are pictures in the highest sense of the term, and

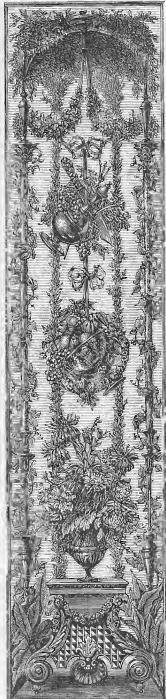
produce of its looms, and to maintain a staff of "workers" selected from the most able the world can



excellence unsurpassed, indeed, unsurpassed. But the resources of the Empire have



excite wonder at their elaborate finish—at the "thousand and one" tints that have rendered them perfect as copies of Art and Nature. Under the judicious management of M. BAHN the long-famous Works continue to issue the



supply. The Exhibition did not show many, but they were of such excellence as to defy competition.

of King Henry VIII.'s ship, when he crossed to meet Francis I. at the Field of Guisnes, were of cloth of gold.

So rich were the antins, as early as the fifteenth century, that "gayser than satin," became a proverb. They were chiefly made in Greece, at Bagdad, Bruges, and in the cities of Northern Italy. From the fourteenth to the sixteenth centuries, Flanders, Venice, Lucca, Genoa, and Milan, were famous for their velvets, satins, and damasks; Avignon, Barcelona, and Toledo, for velvets. At Lucca, says Montaigne, once the beds of the inns were furnished with silk and cloth of gold.

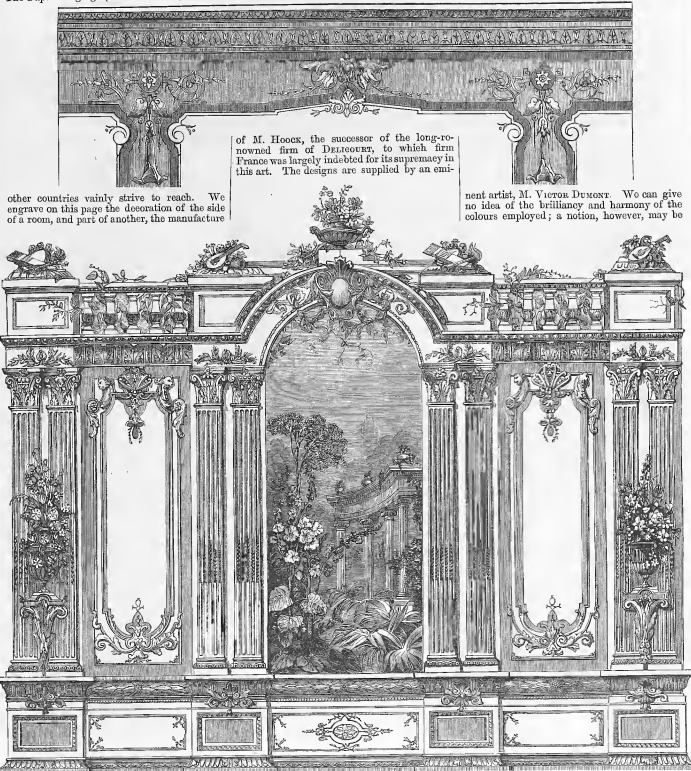
Although there appears to have been early a silk manufactory in France, it was Louis XI. that first established looms at Lyons, and four years later at Tours, when he sent to Genoa, Venice, and Lucca for workmen. Till the revocation of the Edict of Nantes,

Tours had no rival in the manufacture, but this disastrous act reduced her silk-workers from 40,000 to 4,000, and Lyons took possession of her industry; but Tours still maintains a reputation for her costly silk damasks for furniture, and the panels for wall decoration in the recent Exhibition were of the first class, both in design and execution.

The weavers of Lyons occupied a large space with their gorgeous fabrics. Like their Tourangean rivals, their furniture silks are of the most magnificent tissues, their designs in the best taste; as, for instance, the satin curtains, style Louis XVII, chosen by the Empress, the white satin hangings with velvet foliage in shades of brown, and others to which the introduction of gold adds a fresh richness. In figured silks for dresses, the gay patterns of butterflies, chrysanthemums, heartseases, roses, and

# THE PARIS UNIVERSAL EXHIBITION.

The Paper-hangings (PAPIERS-PEINTS) of Paris maintain their high position; they have an excellence which the artists and artisans of



other countries vainly strive to reach. We engrave on this page the decoration of the side of a room, and part of another, the manufacture

of M. Hoober, the successor of the long-renowned firm of Desobry, to which firm France was largely indebted for its supremacy in this art. The designs are supplied by an emi-

nent artist, M. Victor Dorey. We can give no idea of the brilliancy and harmony of the colours employed; a notion, however, may be

conveyed by the fact that to produce the landscape which fills the panel there have been nearly one thousand separate and distinct "printings."

field flowers (*fleurs des champs*), or the more correct patterns of a severer taste, conventional forms arranged with due regard to the principles of harmony, presented a most brilliant assemblage; while moires antiquies, velvets, satins, and plain silks, were of no less excellence in their class.

The ribbons of themselves occupied one separate *salle* in the French department of silk goods.

No industry is so subject to the caprices of fashion as the ribbon trade: one year in favour, another discarded for some other fabric. Ribbons are essentially a fabrication of luxury, and only sell when accepted by fashion. To produce what is likely to succeed six months later—for it requires that time to make the designs and arrange the colours—to manufacture, to sell—and, if by good fortune it succeeds, to see the pattern immediately copied by an

inferior manufacturer—such are the vicissitudes of the ribbon trade. Of the distress such fluctuations occasion, we have full evidence among our Coventry weavers.

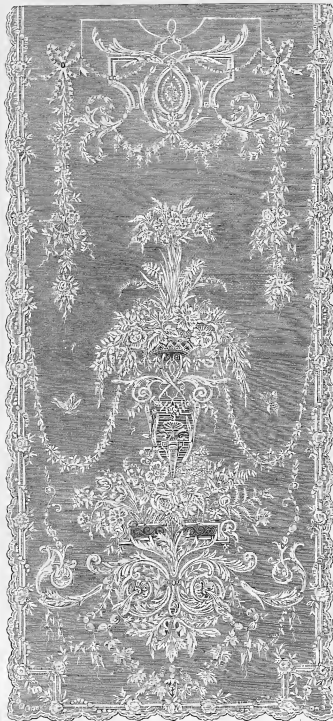
In France, St. Etienne (Loire) is the principal centre of this fabric, which for three centuries has made a considerable increase, due to the great aptitude of the people of that department for industrial works.

Ribbons are woven by the Jacquard. The designs in the Exhibition were of great variety: birds work well in with the patterns, but the most common and popular ornament is flowers. Last year the special fashion was for "*fleurs des champs*," as the French style bouquets of the poppy, cornflower, ox-eye, daisy, corncockle, pink convolvulus, with the addition of wheat or barley. We had them then in every combination, beautifully

# THE ART-JOURNAL CATALOGUE OF

The MAISON BLANC—the White House—of Paris is well known as perhaps the most extensive establishment in the world, as “a collection” of all classes and orders of productions in textile fabric. It is

designs furnished by artists of ability and renown. M. LEOPOLD MATHIEU, the enterprising and intelligent director of the Maison Blanc, hesitates at no cost that may secure the supremacy at which he aims and achieves.



even more famous for its issues of such works as are capable of being influenced by Art—art sometimes of the very highest character—from



These CENTRALES are very beautiful, and of admirable workmanship; they are but selections, however, from the many we examined of equal merit.

grouped and shaded on black, white, or coloured grounds in the ribbons of GERENTET and COGNET, the great manufacturers of St. Etienne. Nor was the little daisy of the field (*parquetette* of the French) omitted. Its crimson tipped flowers form a graceful ornamentation to one of the prettiest ribbons of PUYEYMAR and ROZIER, who had also the choicest bunches of the poet's narcissus on a black ground, and bunches of the scarlet poppy on a white. We cannot enumerate all the lovely patterns in this class—the orange flowers for the bride, the lilies of the valley, and others. The Ribbon Court was a perfect garden of flowers.

The English silk weavers in the Exhibition shone most in their *mères antiques*, all the specimens of which were purchased by the French houses, and the plain silks of the Spitalfields weavers are also equally esteemed. Those of TAYLOR AND STOKES

attracted and deserved special notice. The silk shawls of CLAB-BURN, of Norwich, have already a European reputation.

Of other countries the fabrics were too numerous to particularise. Austria has made great advances in her ribbons and other silk products. Switzerland, where Zurich manufactured silk, five centuries back, received golden medals for her silks and ribbons; Russia had abundance of silks in the sixteenth century, when the fair of Novogorod was the emporium of Greece, Turkey, the Levant, Arabia, and India. The silks she exhibited were of the richest tissues, together with gold and silver lamas from Moscow.

The fabrics of Turkey, India, and China, offer little variety. Faithful to their old traditions, their stuffs are still to be distinguished for richness of texture, variety of ornament, and perfect management of colour.

# THE PARIS UNIVERSAL EXHIBITION.

The JEWELS of M. FORTNEY, of Paris, are among

their class. They are valued not alone for their in-

several, principally BROOCHES and



the most refined and beautiful, as well as costly, of intrinsic worth; the admiration they excite is the result



EARRINGS. Of the two PENDANTS the ground is jade, the birds and



less of their actual value than of their grace and excellence as

works of Art. We have engraved

drops being of diamonds and rubies.

## III.—FLAX.

Flax and hemp are the principal stalks whose fibres are used for weaving. A few others may be added to the list: the grass-cloth of the East, the stalk of a kind of nettle (*Urtica nivea*), from the Island of Formosa, and some of the provinces of China; abacca, or *Musa textilis*, and, most delicate of all, the filaments of the leaves of the wild pine-apple of Luçon, in the Philippine Islands, well known to us in Europe, with its fine embroidery, under the name of pine-apple thread. The New Zealand flax (*Phormium tenax*), coarctonic and jute, complete the list.

\* To these may be added the vegetable wool made from the leaves of the pine.

The linen of Belfast, of France, and Belgium, and the cambrics of Valenciennes and Lille, are not within our province, but the damask linen of our own country, France, and Saxony, offers more of an artistic character. The French have brought their table linen to great perfection, and unbleached specimens exhibited by CASSE, DANDRE, and others, in which silk is introduced to throw out the pattern, are perfect pictures executed in flax; but none surpass the traditional beauty of the Saxon damask, still among the choicest hoards of the lover of fine linen, so satin-like, yet so tender from age, as only to be produced on gala days and other important occasions. PRODRSS, of Dresden, well deserves the gold medal for these fabrics.

# THE ART-JOURNAL CATALOGUE OF

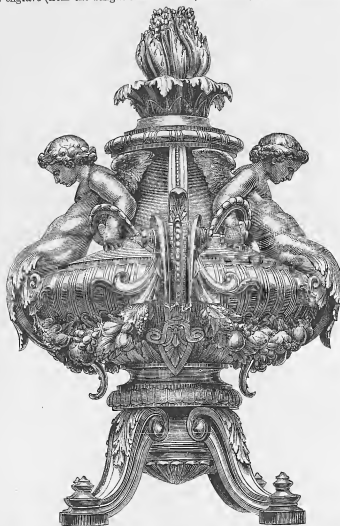
We have already done

M. MATIFAT, of Paris, a Bronze manufacturer of merited eminence. Those we now engrave (from the designs of M. DAVOEN, modelled by M. MENERY) decorate

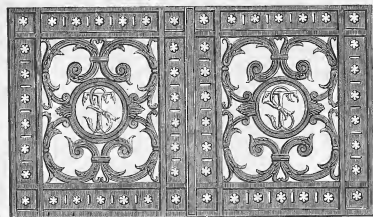
important task. The subjects are suf-



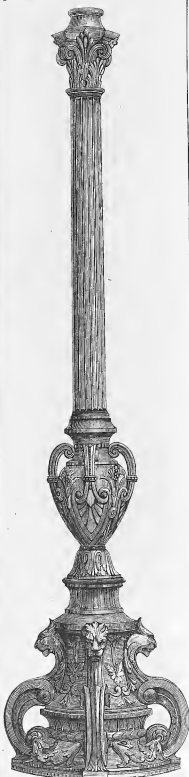
Justice to the works of



the exterior of the Luxembourg, forming parts of the "improvements" recently



introduced into the grounds that environ the Palace. M. Matifat is entitled to the highest credit for the manner in which he has discharged his portion of the



ciently apparent from the engravings.

## IV.—COTTON.

Cotton is the tissue latest applied to fabrication. Wool, silk, and flax had been transformed into perfect stuffs when cotton first began to be woven. Until the fourteenth century, the Orientals and the people of the Levant were alone in possession of the means of working cotton.

England was the first to effect for cotton what France and Italy had done for silk. The task was difficult, to twist and unite filaments so fine and so short as scarcely to exceed an inch in length. It is not necessary to enter into the details of this prodigious industry which, for three quarters of a century, has increased year by year.

Following the same plan as we have adopted with respect to wool and flax, of abstaining from all observations on the plain materials, we would at once direct the attention of our readers to the brilliant display of the manufactures of Mulhausen, a town in Alsace, which has long been celebrated for the beauty of its imitations upon wool, cotton, and silk. At the beginning of the century indigo-blue and Turkish red were the only colours employed for printing on stuffs, since then the number has progressively enlarged, and now above thirty are used.

The furniture chintzes (*percees*) were all of the softest grey ground with flowers of colours admirably combined; but more elegant and showy than these are the lately invented crotannes, a thick tissue covered with patterns imitating the old Indian stuffs in design, and

# THE PARIS UNIVERSAL EXHIBITION.

M. CORROIRON is one of those manufacturers who produce common as



well as costly works, giving to the former all the Art-value of the latter,



and exhibiting taste in productions of the cheapest order. In addition to a MONSTRANCE, admirably designed, we engrave nine of his

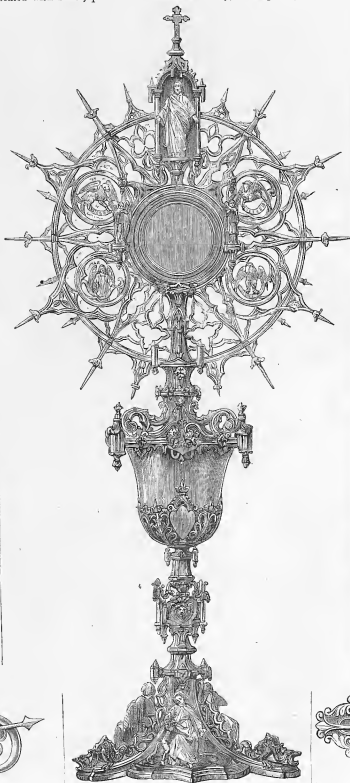


tion to a MONSTRANCE, admirably designed, we engrave nine of his



BROOCHES. These are of metal oxidised, thinly

coated with silver, produced in immense variety, at singularly small cost



to the purchaser; each, however, is conspicuous

for merit of design. Some are



set with gems, others are par-



tially enamelled; while others,



worth but a few francs each,



are capital examples of Art.



As a manufacturer, he has a foremost place.

also in colour. Of this the French cotton printers exhibited a magnificent display, in the same room with their show of printed cotton and printed muslin for dresses, in which seem concentrated all the artistic taste and invention the eye could desire.

DOLIVRE MIRO's *peignés* for dresses are printed in flowers, heart-  
cases or *blonds* in colours, his muslins with flowers or leaves of  
grisaille or shades of blue. Some have wreaths of flowers termi-  
nating in small photographs set in metalions.

Next in attraction to the French exhibition was the Swiss. The  
eye is perfectly dazzled with the brilliancy of the scarlet cottons  
fabricated, not for the rich and the elegant, but for the labouring  
classes. The Turkey red of RISTEN, ZIEGLEN, TROUDY, and others,  
was one of the most remarkable displays in this class. Their grey

muslins were also beautifully printed. Of the embroidered muslins  
we have already made mention.

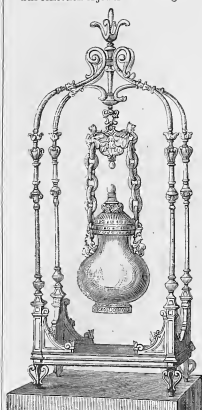
The English section exhibited so few printed cottons or muslins,  
as to give no means of comparison with the products of other  
nations, but the display in the French and Swiss courts showed  
us how great the development in other countries this branch  
has attained. With their superiority in colour and design they  
bid fair soon to deprive us of our boasted supremacy, unless  
more is effected towards the education of our manufacturers. As  
an accomplished statesman observed on the occasion of the pre-  
ceding exhibition, "The French have taught us many lessons, let  
us only show we have profited by them."



# THE ART-JOURNAL CATALOGUE OF

The collection of jewels and "Art-gems"

Exhibition. The leading object of our selection is a Jewell-box, of Egyptian character. Another



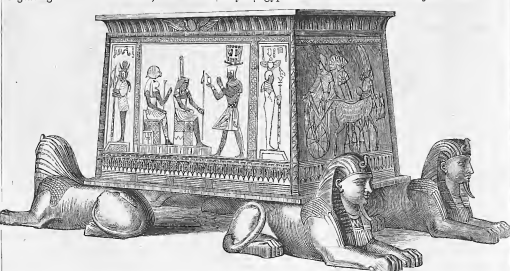
of M. BAUGRAND, of Paris, were among



the most perfect and beautiful in the



engraving is of a TEA-SERVICE, also in the "style | égyptienne." The two other subjects are exam-



ples of the minor matters which M. Baugrand | subjects to the influence of the highest and best Art.

## GOLDSMITH'S WORK, SILVER AND JEWELLERY. BY HAIN FRISWELL.

THE art of the goldsmith is not only one of the most ancient, but also of the most durable, arts in the world; for while marble and the frozen monuments of kings have long ago perished by the tooth of time, the disintegration caused by weather, or by chemical change, the personal ornaments of the kings, in silver and gold, or the very jewels which they most prized, as brilliant as when first cut, have been recovered from the graves of Etruria and the sepulchres of Egypt, so fresh and perfect that their patterns—original in their grey antiquity—serve our present workmen, and

delight as well as adorn the living beauties of Rome, of Paris, of London, and of that new world undreamt of in those distant ages—America.

The passion of adornment is inherent in the human breast; and that the best and dearest part of humanity should be adorned with that which we all hold to be most precious, is but natural. Wood and wax-paint, beads and feathers, may serve the savage, but the civilised man naturally betakes him to the precious indestructible gold, and the jewel cut with the nicest art, and polished with extreme difficulty. So, too, science, which advances us towards that which is useful, aids us in producing the beautiful. Before Newton so plainly demonstrated the diffraction and reflection of light, the highest brilliancy of the diamond and other precious stones was

# THE PARIS UNIVERSAL EXHIBITION.

The honoured name of Misoros, of Stoko-upon-

but by the universal accord of "all nations." The collection was of great extent, comprising

nearly every variety of form and ornamentation as applied to ceramic art. They were of



Trent, obtained augmented renown in the Ex-



hibition, not only by the award of a gold medal,



excellence second to none; and England is greatly indebted to the firm for upholding its character in this branch of Art-manufacture.

The principal object we now engrave is a large Vase which attracted general admiration among the best of the works exhibited in 1867.

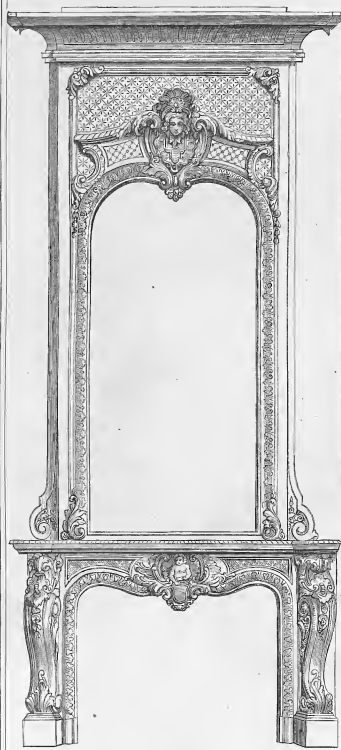
not known; and in the jewellery of the Tudor period, as we can perceive even in oil paintings and illuminations, as well as in samples that remain to us, the stones are like those which now adorn Eastern king-table-out, transparent-like pieces of flat stone, with bevelled edges, and but little more brilliant than glass itself. Greater knowledge brought us greater beauties in the jewels and in the precious metals; but bright and beautiful, curiously sparkling and reflecting, as they have been made, it is yet felt that adornment simply by the aid of the jewel is a rude kind of pleasure. Mr. Ruskin thinks that a time will come when we shall "relegate to the adornments of the chariot and the

trappings of the steed the heavy roundels of gold and the barbaric pearl," and call our true jewels the good men and women whom our influence makes; that happy time is not yet reached, but we have at least gained that when all true jewellery and gold and silver work must be in effect not merely a piece of rich barbarism, but more or less a work of Art.

This being conceded, it will be evident that as Art, in a restricted matter, improves but slowly, we can have made but little progress since the Exhibition of 1862; and this advance, we must own frankly, is rather with continental exhibitors in the Paris Exhibition than with our own. Nor indeed are they alone, since from

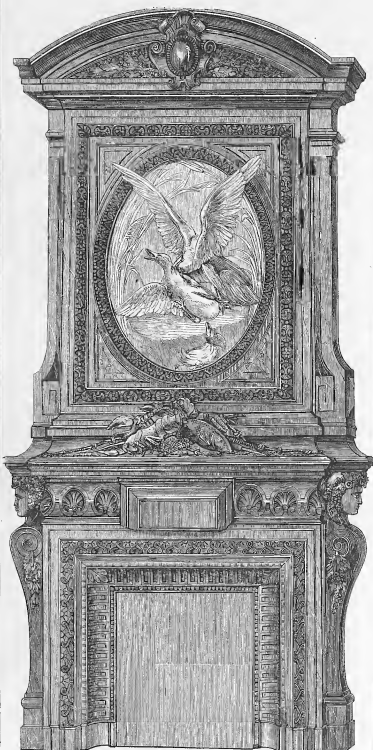
# THE ART-JOURNAL CATALOGUE OF

We engrave a very "neat" and admirably executed CHIMNEY-PIECE



of white marble, contributed by M. JACQUES ROUSSEAU, of Antwerp.

We engrave on this page another CHIMNEY-PIECE, of red marble, one of the



contributions of M. PARFOURY, an eminent marble manufacturer of Paris.

America we noticed some excellent work by Messrs. TIFFANY, of New York, including a silver model of the steamer *Commonwealth*, a paddlewheel boat with four decks, which is marvellously done. There was also a smaller model of the *Vanderbilt* by J. DYAN BENTON, and some excellent tea-services of good form and very sound and clean workmanship (*vide Art-Journal Catalogue*); and drinking cups and centre bowls decidedly good. The Messrs. Tiffany did not send any ambitious Art-work, but the articles they exhibited were thoroughly well wrought. In the same category, as being ingenious work of its kind and well put forward, we may call attention to the filagree work of Turkish manufacture; and much of East Indian work of the same kind; gilt and frosted baskets, egg-cups, candlesticks, and salvers. In this the Indian far surpasses the Turkish workman. In the

Italian Court this fragile but ingenious production was exhibited by M. EMILE FORTE, of Genoa; and excellent work it is, surpassing in design and form, but not equalling in execution, that from Hindostan. The number of articles which are made up in this way is curious—fans, combs, buckles, boxes, and even *portraits* and picture-frames being of the number.

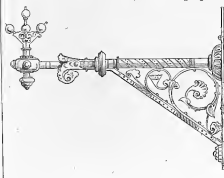
M. CHRISTENSEN, of Copenhagen, and M. C. MOELLER, of the same city, exhibited some excellent solid and durable silver work, partly oxidised; a looking-glass frame by the latter, with standards, is truly and worthily wrought out. The Norwegian silversmiths (one would think the climate too rude and cold for such trifling) also put forward a fine bouquet of flowers, wholly of filagree work; and a waistbelt covered with plaques in filagree, which is curious, if not excellent. It is to be remarked that all

# THE PARIS UNIVERSAL EXHIBITION.

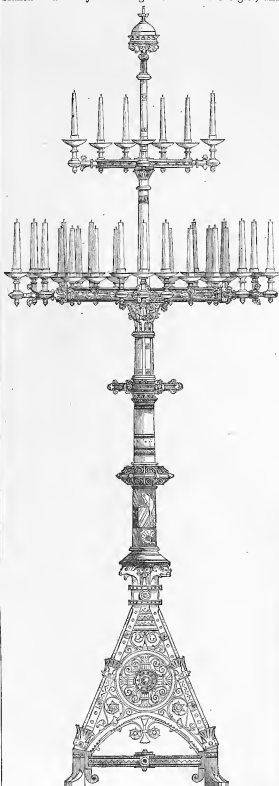
Messes. HART, of London, are eminent manu- branch of art they have long devoted their energies, and producers of the Continent. They de-



facturers of Brass-work, for all purposes,



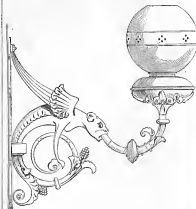
chiefly, however, for church uses. To that



with unqualified success—competing, indeed, with the best



rive aid from accomplished artists, and by study of the best guides and artist



authorities of all ages and countries.

the Danish and Norwegian plate is good in form and of excellent workmanship, if the workers have not yet arrived at the extreme and somewhat useless degree of polish of the English and French.

Next to form in plain work, we must also praise the colour of the plate of the northern countries. Colour is produced partly by burnishing, that is, rubbing down a soft substance with a harder one, or by blue stone and a series of cutting powders, to which succeeds rouge and the ball of the workman's hand. Simple as this process may seem, it is in reality not so. A dull colour with no reflection, a black cloudy appearance, in which there are certain nuances of a red colour, called by the workmen "fox," can be at once detected in plate improperly polished, and is often seen on the surface of electro-plated goods. The beauty of plate

made for general use, and without artistic ornamentation, must, therefore, always lie in form and colour; and in these two essentials the productions of Norway, Denmark, Russia, and Sweden, and also of America, are noticeable in a praiseworthy degree.

The question whether Art-work is permissible in the precious metals is one which the custom of antiquity, no less than that of the present time, has answered in the affirmative. Perugino, Michel Angelo, and even Raffaele, are asserted or known to have produced designs for silver work; and the free and bold handling of Giulio Romano may be recognised in the designs of old Italian plate. Benvenuto Cellini, has by this work alone made himself an immortal name, and it is only in the present day—although in minute ornamentation the silversmiths of Louis XV. and Queen

# THE ART-JOURNAL CATALOGUE OF

Herren LÖWENSON, of Berlin, and Mr. YACOVY,

carved; they comprise an immense variety

—furniture for all possible uses. The



of London, were among the most extensive and



designs are, for the most part, of great

excellence, being sometimes adapta-



meritorious of the contributors from Prussia.



Their works, principally in oak, are admirably

tions from established authorities, and sometimes

from models by the best artists of Germany.

Anne were not without merit—that we have a genius who can in any degree claim to be his successor, ANTOINE VECHE. This great workman, who is insufficiently educated in Art (whence certain failures always arising from a temerity which is the offspring of an imperfect anatomical knowledge), first made his appearance in Paris as an imitator of Cellini, and was thence brought to England by Mr. John Mortimer, one of the founders of the house of Storr and Mortimer. The small vases and cups produced by Vecche, as the work of Cellini, and sold at a great price by the antiquity dealers of Paris, are very charming (perhaps his imitations are the finest productions of the artist); but in England he was enabled to work on original conceptions, which, while they dignified silver work, and raised it to the level of Art,

certainly never paid the producers except in fame or as an advertisement. Vecche, therefore, is properly a French workman, although his finest works, produced in England, were shown in the exhibits of Hunt and Roskill. But he has his pupils, and properly enough he has founded a school. Of his school the chief are the Brothers FANNIÈRE (A. F. and J. T.), of the Rue Vaugirard, whose *orfèvrerie joaillerie et bijouterie* are truly *objets d'Art* (vide Art-Journal Catalogue). These gentlemen carried off the first gold medal awarded to silver plate; and in *repoussé* work (which, in his report, Mr. Cayley curiously and ignorantly calls *sculpture*) they have attained very high perfection. Two shields, one in iron and silver, and the other in steel, were the chief pieces of work shown, although one was not finished. The hand of the

# THE PARIS UNIVERSAL EXHIBITION.

To M. FROST-MERCIER we have already accorded justice. It is a privilege to engrave

by the jewellers and goldsmiths of France. We engrave on the first column an exquisite AMPHORA



other of his many rare, valuable, and beautiful



tiful works, which hold high places among the most perfect of the many contributed



of crystal, the ornamental portions being in engravings are of an exquisitely modelled SEAL, "channel," and a charming BRACELET. Our other and a gem of the purest water—a "COPPER"



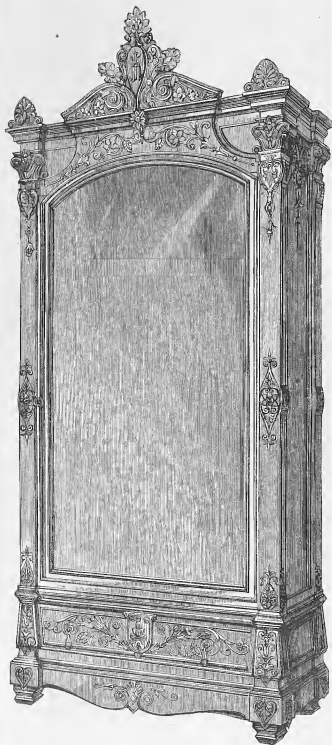
of rock crystal, made for the Prince Metternich, to enclose a precious relic of Charles the Fifth.

master can be traced in these; the subjects are taken from the "Roland Furieux," and are noble in design; the relief is very high, and the iron has been dealt with as if it were malleable as copper. The repeated work quite equals in force that of Verclie; and in freedom, generosity of thought, and true Art-work, very far surpasses that of Mr. Armistead, to which it has been compared. The Roland shield has been purchased by Baron Roo. The Famires also exhibited a vase for toasting champagne, covered with artistic work, and very excellent in shape. A silver gilt centre for table, and another but slighter *apocryphal* of theirs, seems to be engraved jewellery and silver work. There was a clock with two subjects, Music and Painting, engraved on it, which is charming. In all the work exhibited by these gentlemen one can see that the heads of the house are themselves Art-workmen,

not mere dealers in gold and silver plate and precious stones, as too many of our so-called goldsmiths are. There were in their case a *café Turc*, with small silver vases to hold the cups, excellently executed; a vase and a basin oxidised and partly gilt; a tea-service of very artistic design, made for M. Achille Fould; and a laurel crown of silver gilt, given by his native town, Agon, to Jamin the poet. Each of these works has had thought, care, great artistic feeling and knowledge, expended upon it; the result, we need not say, is that each piece is worthy of preservation and admiration. Lovers of really fine Art-work in the precious metals will be wise to secure such specimens as the Famires turn out; it is more than probable that even as a speculation, as such works must increase in price, the purchase would be a wise one. Another pupil of Verclie is MONS. LEBEUIL, who has boldly,

THE ART-JOURNAL CATALOGUE OF

This engraving is of a CABINET manufactured by M. ROLL, one of the leading Ebenistes of Paris. It is of ebony, the ornamentation

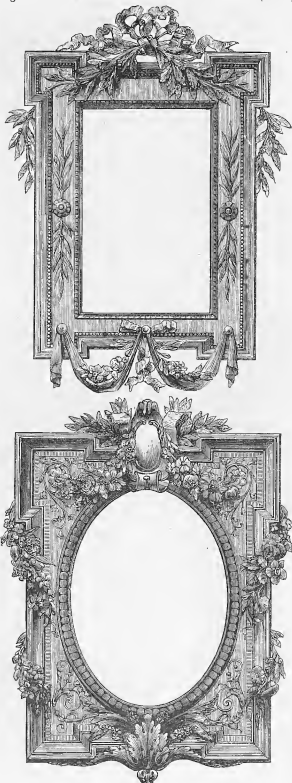


being of bronze-doré. It is skilfully designed, and with "nicety" in all its parts; being, indeed, among the best of its class in the Exhibition.

not rashly, ventured into competition with his master in producing the Milton shield, which was seen in Messrs. ELKINGTON'S exhibits, and which is a very graceful, tender, and charming work of Art (engraved in the Art-Journal Catalogue). He justly merits the gold medal he has won. Vexite, it will be remembered, produced for Hunt and Roskell a tripartite shield, in which Shakespeare, Newton, and Bacon were illustrated each by an oval plaque of silver in *repoussé*, set in a frame of iron damascened in gold.

The house of FLORENT-MEURICE has long been known to lovers of artistic plate. Excellence of design, happiness of adaptation, play of fancy, and great care and cleanliness in execution, characterise all that Meurice has done. There is also a certain love of

We engrave two of the miniature FRAMES of M. CHIFFOULE. They are



of exquisite design and refined beauty; of bronze-doré and argenté.

luxury visible in his manner that gives a Parisian *abandon* and richness to his works, many of which are reproductions of Pompeian, Etruscan, and Grecian forms and patterns, and novel adaptations of these forms to our modern necessities. This, therefore, is true Art-work. There was a group of candelabra and a contrepèce in *cristal de roche* and silver, made by this firm for his Imperial Majesty Napoleon III., which stands alone. There was nothing so beautiful in England, nor indeed of its kind in the Exposition. Meurice's jewellery shows very fine taste; the stones are well selected and set, and are finer, purer, and not so "showy" as those of his Parisian brethren (*vide Art-Journal Catalogue*). The smaller work of this house, salt-cellars, cream-ewers, &c., even to dagger and sword handles, is artistic, rich, and worthy work.

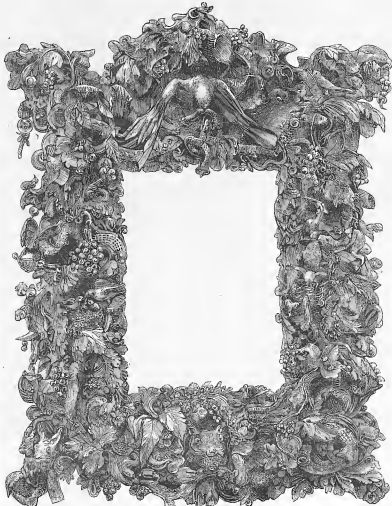


# THE PARIS UNIVERSAL EXHIBITION.

We engrave a BASKET of silver filigree, executed and exhibited by Herr THORSKJØRD, of Christiania, Norway; a work of great merit, and of singular beauty in design and finish.

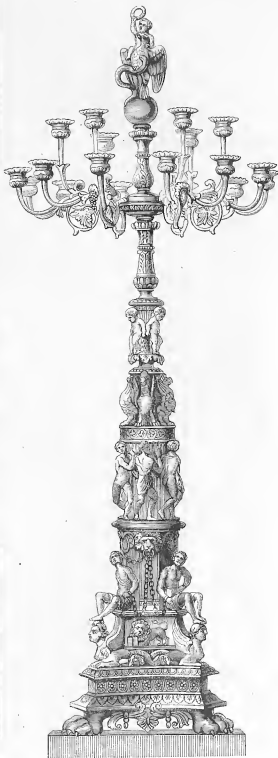


We engrave a FRAME carved in Box-wood by DIOTISALVI DOLCI, of Cison, Treviso.



It is a fine and forcible "story," told by a master-mind and hand; animals, birds, and insects, are seen among vine leaves. They work out the purpose of the artist.

The BRONZE CHANDELLIER, a work of true Art, is the production



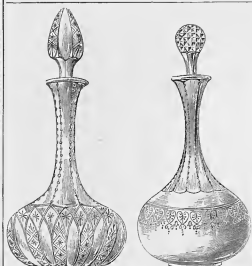
of JOSEPH MICHELLI, a distinguished artist-manufacturer of Venice. The "Sea-Queen" was a very valuable contributor.

Next to Froment-Meurice, and in the opinion of many even surpassing it, were the exhibits of M. ONOR. But in richness and delicacy the firm just notified is far in advance. M. Odier showed three large and ambitious pieces of presentation plate, which illustrate and celebrate the Creusot Iron Works (*voir Art-Journal Catalogue*). Muscular smiths, weary with toil, strong and scaled with work like Vulcan, are seated at the base of the candelabra and centre-piece, in the midst of unfinished portions of their labour; and the great merit of the work is its thorough fitness. Heavy in design, and somewhat rough in execution, it is still truthful, and full of the right feeling; and the pieces strike one as altogether more worthy of presentation to the Stephensons and Brunceys of the day than the work our English firms turn

out. Larger, freer, more generous and important than our own, this work must win admiration—or rather wring it—from a rival. It is but fair to say that, the average of the other work exhibited by Odier is not nearly so high as that of these three chief pieces.

Turning to another great firm, that of CHRISTOFFEL, the critic was almost overwhelmed with the magnitude of the collection, the space it occupies, and the number and the richness of the work. But it must be borne in mind that a huge concourse of plate is, in an artistic sense, rather than otherwise, harmful. What one wishes to ascertain is, the ability of the artist or exhibitor; and this may sometimes be seen by a single brick from Babylon. But in M. Christoffel's exhibit we had Babylon to judge of the brick. There was a centre of a table, in gilt work, and a looking-glass, a

# THE ART-JOURNAL CATALOGUE OF



We devote a page to engravings of TABLE-GLASS



contributed by MESSRS. COPELAND AND SONS, of London. They are not glass manufac-



turers, except in so far as works made expressly for them are decorated from their own designs by artists they employ; consequently no medal was awarded to them in



this class, although the great merit of their "exhibits" was universally acknowledged.

whole gallery of gods and goddesses, Cupids, Victories, Venuses, Neptunes, Amphitrites, and last, but not least, the beautiful city of Paris, upon whom all these gods and goddesses are attending. This work has all the faults of such pieces. It is diffuse without being effective: and it is so vast that it is only at the great feasts of the Hôtel de Ville it can be seen to advantage. The figure-work of Christofle seems to us to be coarsely luxurious, and to want that kind of exquisite finish which is seen in the work of Froment-Meurice, and that artistic excellence which the Brothers Pannière produce. Still there is a great merit in some of Christofle's work, and while the crowd is attracted by the "surteut de table pour S.M. l'Empereur," and the grand silver-gilt galaxy of the "surteut et service de dessert de la ville de Paris,"

others, who are lovers of Art, could step aside and admire a little *cafetière*, coffee pot, cream-jug, and sugar-basin, which, at the price of 2,500 francs, would put the purchaser in possession of a real work of Art. It is covered with small foliage, that here and there interlaces a figure, and has, by some process which the worker assures us is a secret, but which surely our silversmiths could easily reproduce, assumed a creamy tint, somewhat between a light oxidation and our whiter and colder frosted work (vide Art-Journal Catalogue). M. VEYRAT, of the Rue Château d'Eau, exhibited a fine figure of bronze, silvered and oxidized, of Gaiymède, which, of course, cannot be distinguished from silver work, and a silver *surteut de table*, which is very meritorious. Veyrat also in his work exhibited objects in enamel and gold, which, for

# THE PARIS UNIVERSAL EXHIBITION.

The beautiful object engraved on this page—one of the many admirable issues of Messrs.

HUNT and ROSEKILL—is the work of ANTOINE VACHER, by whom it was executed, in platinum

repoussé, for his Royal Highness the Duke D'Anjou. It is the Cover of a Missal of



the Art-value, commenced by an ancestor of his Royal Highness A.D. 1380. The subject of

the cover is THE ASSUMPTION OF THE VIRGIN. This production of the accomplished sculptor has

been justly classed among the foremost Art-works of the Age—a *chef-d'œuvre* of the Exhibition.

delicacy of work, tone, and colour, go far to rival the Japanese work, and this is very high praise (*vide Art-Journal Catalogue*). M. RUDOLPHI, besides showing a fine dish, *oxidé*, chased in high relief with the subject, "*Joseph vendit ses frères*," has a method of setting jewels in his silver-work which is a reproduction of a medieval method that may now pass for a novelty. The small and delicate oxidised work of Rudolphi is of very high class. He exhibited a most beautiful vase set with emeralds; sword-handles and dagger handles; paper-knives made rather to stab the critic than to cut the book, and sundry articles *de luxe* which are worthy of great praise. There was a small group (*vide Art-Journal Catalogue*)

of the Flight into Egypt, into which pearls are cunningly and artistically introduced. M. CUFFIGNON, Alsac, had, among some curious chain work in oxidised silver and gold and silver, a *corp de classe* which is worthy of remark, and a little casket purchased by the King of Spain, that does credit to the taste of his Majesty (*vide Art-Journal Catalogue*). Messrs. MAURIZ, DE FILS, of the Boulevard de la Madeleine, put forward several *pièces d'art*, which are truly admirable; they exhibited also silver with blue enamel, swords with oxidised silver hilts, and a fine work of Art especially calculated to please the French taste—an ebony and silver arm-case, and an oxidised shield, with a fight chased

# THE ART-JOURNAL CATALOGUE OF

MM. CH. PILLET and Co. are manufacturers of Porcelain at Mehan and Nevers; they have

establishments in Paris and in London, and are among the principal fabricants of France.

M. Pillivray received a gold medal with the universal accord of all competitors. The pro-



directions of the firm are of the highest order. In all cases they are ornamented by the skillful pencils of accomplished artists. Their chief



merit, however, consists in the originality of the colours employed; these are principally

of subdued tints. The Court of Porcelain and Earthenware was full of suggestive objects

objects which have, no doubt, been carefully studied by manufacturers of other countries.

in high relief on it, which is not unworthy of Vöchte. The French, who are fond of romance and Eastern reproductions, think very highly of an Egyptian necklacio made by this artist-workman, in which the Egyptian scarabeus is introduced. M. DUPONCEAU, who has not the pretensions of his larger rivals, exhibited some excellent plain clean work, good in form, sound in execution; and some worthy Art-work in silver and enamel, gold, enamel, and crystal—a substance not sufficiently often introduced in our objects at home—and some silver-gilt moresque work, which is pure and good.

French Art in the precious metals, and in copper, brass, and iron, has an impulse given it which at home few of us can wish for. This is in making images for the Roman Catholic Church, and in forming crucifixes, saints, madonnas, altars, and other

church-work. Such productions come within our proper province to notice, and that notice must be one of great, although qualified praise. The two chief firms seem to be those of ARMAND CALLIAT and the MM. POUSSILLON. The latter exhibits the designs of M. Viollet le Duc, and produces some admirable work of the usual character, painstaking, even prayerful in tone, but conventional in style; the pyxes, crucifixes, monstrances, or ostensaries, brass, brass gilt, silvered, or real silver, and sometimes in part of real gold, partly covered with enamel, are all pieces of excellent work, very conscientiously executed, the only fault perhaps of which is the conventionality that is simply inseparable from church tradition. Armand Calliat exhibited a very gorgeous collection of this work; some of his shrines are of immense size,

# THE PARIS UNIVERSAL EXHIBITION.

The varied articles in Cast Iron manufactured by M. Durenne were objects of universal admiration; sharp, distinct, and brilliant in execution—rivaling, indeed, the playing artists of ability and eminence; and he



best works in bronze—they gave to the coarser material an extent of popularity that cannot but "tell" advantageously for it as a branch

of commerce; for its application is not only to necessities, but to works of high Art. M. Durenne has achieved his success by con-

has worked out their designs with the best possible effect. The FOUNTAIN was an ornament of the Park.

and covered with a profusion of Gothic work and figures, that give them the rich appearance which strikes every one so forcibly on going into a foreign cathedral.

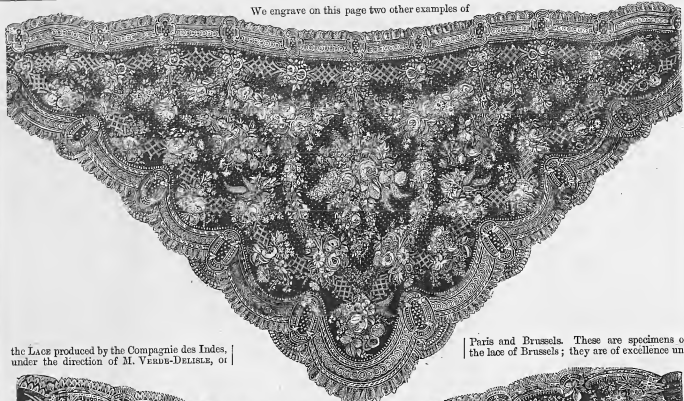
Messrs. FOUSSELGUE-RUSSAND exhibited some very free and effective church-work, noble in design and sufficiently delicate in execution; there was a gilt candelabrum, with figures in oxidised silver, made for the Church of the Madeleine, which is remarkably good. M. BACHELET may here be mentioned also as having produced some fine large figures, which are very effective at a distance, and admirably adapted for ecclesiastical adornment; he had some fine monstrances in *argent-doré*, set with precious stones, recalling in their treatment the delicate painstaking manner of the mediæval artists. Referring to the Messrs. Fousselegue, we may recall to the reader the very magnificent gilt high altar for Quimper

Cathedral produced by these gentlemen. There is a richness as well as a grandeur about this altar which will delight our friends of ritualistic proclivities.

M. THIÉRY, an admirable workman in the same branch of art, had a large and fine "tabernacle," covered with very worthy work, and designed "pour l'Eglise de la Madeleine Nouvelle," at Grands; so that we see the French ecclesiastical artists supply all the world. M. Thiéry showed other work in smaller objects of a more delicate and finished nature, and equally worthy with his larger work. Messrs. ARMAND CALLAT, of Lyons, may be mentioned by the side of these artists; and in addition to them, there were other exhibitors scattered up and down the Fine Art Court who proved that the art of church decoration has, in the middle of a century which has been termed eminently sceptical

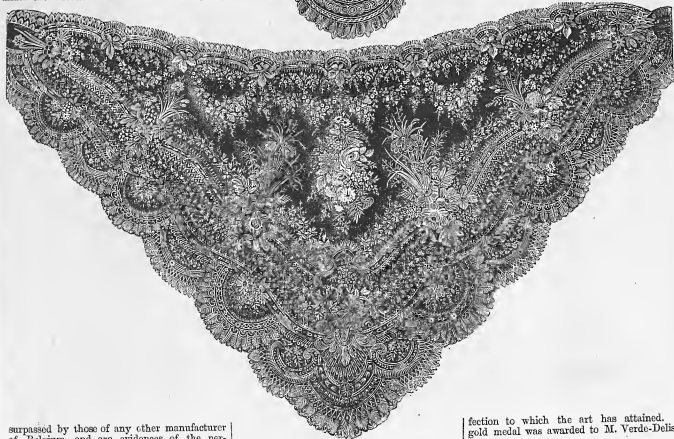
# THE ART-JOURNAL CATALOGUE OF

We engrave on this page two other examples of



the Lace produced by the Compagnie des Indes, under the direction of M. Verde-Delesle, of

Paris and Brussels. These are specimens of the lace of Brussels; they are of excellence un-



surpassed by those of any other manufacturer of Belgium, and are evidences of the per-

fection to which the art has attained. A gold medal was awarded to M. Verde-Delesle.

and materialist, reached a period of renaissance; but that, unfortunately, it is too easily content with admirable work servilely copied from Gothic patterns, and is without that freshness of invention and elasticity of design which can alone save Art from becoming degraded.

Let us now turn to the singular but not always happy invention and design which the French exhibit more than any other nation, and let us couple with it the scholarly reproductions and the learned Art by which they have, not for the first time, been so honourably known. We look in vain for the same spirit among our English houses. It is not alone that the English artist wants imagination and fancy: it is too often the fact that his employer has the narrowness of mind which springs from lack of education, has no feeling for beauty of design, or novelty of adaptation and

accommodation, that is, for Art. Hence he is content to run on in a narrow groove, and rather to convey his designs from other producers, either foreign or English, than embark in anything which betokens *esprit* and mind. English work, therefore, shows a lack of fancy, design, novelty of shape and purpose, which to us should be a national reproach.

Of novelties, let us note that of substance first. In the aluminium-bronze, Messrs. PAUL MORIN & Co. produced cups, harness, several very artistic plaques, busts and statuettes, mountings of sticks and of harness, for which it seems to us this metal is admirably adapted. Messrs. VEYRAT, of whose large statue of Ganymede I have spoken already, showed some enamel and gold work, which is a close copy of Japanese work, and has all the excellences of that work, and they are many, besides the great

# THE PARIS UNIVERSAL EXHIBITION.

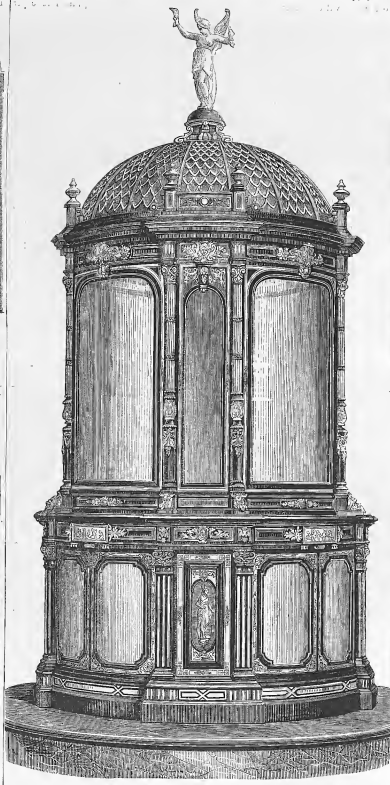
The *CABINET OF ALEXANDRE* is one of the most perfect productions of modern times. It is of ebony, but all figures in low relief, and the



AND SON was not only a chef-



Scenery of the Exposition: it



the enrichments are of ivory—wrought by the hand of a sculptor—an artist of the very highest order. The four *Froncons* that occupy niches in the base, the smaller



several minor details, are all ad-



mirable in design and execution.

merit to European eyes of perfect novelty. M. HERBERT gave us some admirable coral works, with many novel designs; Messrs. CHARLOT, ROBILLARD & Co., some silver work and gold work, modelled in leaves, flowers, and delicate tracery, very pretty and fantastic; and some modern Limoges, Faience, and other enamels, which are beautiful in colour, and in many respects not to be distinguished from the antique. In a dozen precious little bits of work fancy and design are to be seen, and will at once be gladly recognised. M. DOTIN showed a cup of deep blue enamel, and Raffaelloesque in ornamentation, which was purchased by a rich connoisseur, who has indeed reason to congratulate himself on his acquisition. I have already referred to the crystal *de roche* intro-

duced with such happy effect by M. FROMENT-MEURIOE; other artists work agate, jade, and other hard stones, such as blood-stone, sardonyx, and cornelian, into form with much novelty and ingenuity. Such introductions, with enamel, oxidation, and parcel-gilding, break up the surface of the work in precious metals, and at once add richness of appearance and intrinsic worth. In enamels, however, M. CHARLES LEEUE exhibited by far the most delicate and artistic. These are in modern Limoges and in Faience; and the brilliance of colour and soundness of surface of the enamel, as well as the delicacy of the tracery and the excellence of painting, seem to us difficult indeed to surpass. No English house that we know of could, by English workmen,



# THE ART-JOURNAL CATALOGUE OF

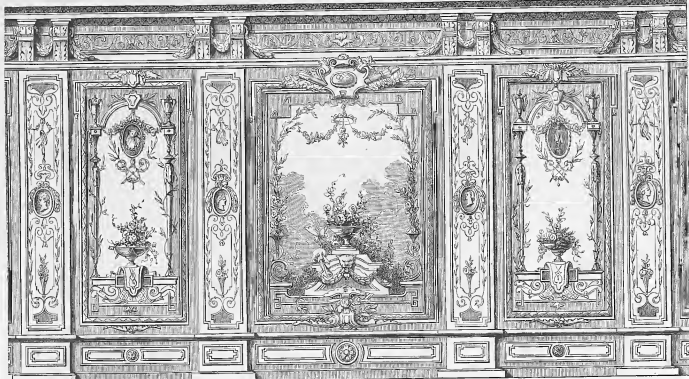
The observations we have offered in reference to the *PARIENS-PRINTS* of M. Hock apply with

equal force to those of M. BEZAULT, another of the leading manufacturers of Paris. His de-

signs also are principally supplied by the facile and fertile pencil of M. VICROS DUMONT; and



his productions have obtained fame in every country of Europe. M. Bezaul, too, receives a gold medal. We engrave the decoration of the side of a room, and part of another. It is not only in objects of that class he obtains eminence: all the minor issues of his establishment,



in several "styles," are of great excellence—refined and pure in design, harmonious in colour,

and as perfect as works of the class can be in "neatness" and accuracy of finish. M. Bezaul

has a large connection in England, having a managing agent in Laurence Lane, London.

produce the equal of a dish by this house, on which is enamelled the Triumph of Cupid; a tureen which bears on it an Indian hunter; and a casket, whereon is an Indian girl on a gold ground.

M. AUOOC—who proves his Art-knowledge in a tea-set which is an anachronism only in its pattern, of Pompeian or Greek form, partly gilt, and especially in a magnificent set of canoes which he put forward—had a curious but very effective set of jewellery, *insectes naturelles montés*—actual insects—flies, beetles, &c.—mounted in gold. Beautiful in form and brilliant in colour, these New World flies—they are inhabitants of the Brazil and Mexico—would, upon some ladies and with some dresses, create quite a sensation. Fancy and novelty in form are both shown by M. BOUCHERON, who exhibited a tea-set, the pieces of which are

set on a plateau of three stages, which may afterwards be used as an ornament, or may previously have decorated the dinner table. The tea-set is remarkable, being gilt and inlaid in enamel, with red and black Greek ornament. Equally novel is the vase in silver by M. BOYER-CALLOT, made to the order of the Princess Mavro-Cordato; and not unworthy of being classed with the highest works is that by the MAISON FRAY—a frosted and gilt *Arc de la Paix, mètre des Arts, des Commerce et de l'Industrie*. On the sides of this triumphal arch, in silver, as upon those of the *Arc de l'Étoile*, we find *basse-reliefs*—six silver plates, on which are innumerable little figures, illustrating the process of Commerce, Art, and Industry. The work is dedicated to a Lady, M<sup>lle</sup>. C. Curti.

# THE PARIS UNIVERSAL EXHIBITION.

M. MEISSNER, of Paris,

manufacturer and merchant; a class of producers unknown in England, but by no means uncommon in France. His

productions are chiefly the smaller objects which so frequently arrest attention as examples of pure, indeed, of



is at once the designer,

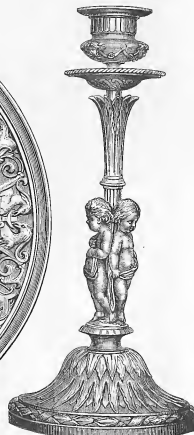


high, Art; such as may be coveted by the educated con- noisseur, although produced at prices which bring them

within the reach of ordinary buyers of beautiful things. He exhibits in his atelier, which is his workshop and his



sale-room, various examples of Art in electro-bronze, charmingly modelled and delicately chiselled—vases, candlesticks,



seals, tasses in great variety, statuettes, and, in fact, a hundred different articles, all good, and of much beauty.

The Jewellery of M. FROMENT-MEURICE exhibits much of the fanciful play that we have spoken of. It is said that Napoleon I. in his list of "jewellery" included harness and stable fittings; we may therefore safely include in ours a fine crystal vase with Etruscan ornament, gold or silver gilt, and cut into delicate tracery, and, as workmen term it, *brought on the vase*; also a fine emerald, pearl, and diamond suite, and a "*coupe et candelabres*," curiously and very effectively gilt in two colours, and purchased by "S.M. l'Impératrice," who may well be congratulated on her purchase. We have before referred to M. Christofle's charming little tea-set, which exhibits novelty and fancy in their most charming phases. M. DUPONCEAU showed some remarkably good parol-gilding, and exhibited an originality and freshness of design in a very fine diamond necklace set with heavy gold, that is worthy of remark.

M. SOUFFLOT had also some admirable specimens of settings to his jewellery and diamond work. In this kind of work we must remember the artist is circumscribed in space, has no colour save that contained in the flashing brilliancy of the stones, and truly must be intensely careful to securely fasten the precious and transparent carbon which the world so much admires. It is said that a certain Prince Esterhazy never danced without shaking off several hundreds of pounds value from his diamond ornaments. This, with the usual French settings, would not only be possible, but so probable, that the question would merely be of the value of that which he lost. In the fine delicate work, for instance, of M. WISE, of the Rue Richelieu, one is constrained to doubt whether the settings would be strong enough for the ordinary wearer of jewels. In jewels and gold work for personal decoration

# THE ART-JOURNAL CATALOGUE OF

MM. BRACQENIS, of Paris, eminent manufacturers of Carpets and works in Tapestry,

We engrave a Vase, the master-piece of the Royal Manufactory of Berlin. It is good in form, and beautifully painted: the handles are of bronze-dore.

woven emblems, the one of Peace the other of War; they are of beautiful fabric, and ad-



supply us with two examples of their manufacture—BOARDS OF TAPESTRY—in which they have



Prussia held a high position in the Exhibition, competing successfully with the best artists of France in the production and ornamentation of ceramic Art.



mirable examples of the art. MM. Bracquand are among the extensive fabricators of France.

tion M. LEMOINE distinguished himself by his gold bracelets; MM. CABOT-PIERRE by their coral and fancy jewellery; M. QUIZILLE-LEMOINE by some diamond, emerald, and pearl work, which is very fine and well mounted; and MM. LEMAITRE, CROBILLON, BILAND, and HALLEY-LASSE by exhibits of French and foreign orders of knighthood, for which the French, a chivalric nation, seem to have claimed a certain *généralité*. It is true, again, that those, if made in England—as, for instance, a star of the Order of the Garter or of the Bath—would, in solidity, sharpness, and in durability of make, far surpass those made in France; but the cunningness, the colour, and the heraldic designs of the French artist, would be better than that of the English.

While, as a rule, the highest educated nobility, and those who have the greatest share of that special knowledge called the *savoir*

*svère*, such as the great Russian princes, the grandees of Spain, and the *haute noblesse* of France, made choice of English jewellery, on account of its intrinsic worth, solidity, fine make, and the simplicity of its setting and arrangement, no less than for the purity and value of its stones; the French jewellers are preferred by our own rich countrymen, and by the Americans, on account of their combined fancy and richness. Let us look for a sample of this at the case of M. BAUGRAND, at the Egyptian work in silver and gold, which is at once novel and pleasing, admirable in design, and classical in execution. Not far from this was a fine diamond tiara *à la Grecque*, that would adorn the head of a Rachel, which would make severe ugliness look imperial and remarkable, and grace the head of the sweetest and gentlest beauty. M. Baugrand also showed a very magnificent emerald

# THE PARIS UNIVERSAL EXHIBITION.

"The Education of Achilles," for so this very beautiful Vase is entitled, is one of



the many marvellous works of the renowned firm of Christoviz; they are modelled by the artists of the establishment, MM. MEYERER, MORAY and MANOCH.

brooch with pendants, a charming clock-case with enamel figures, the hours of the dial set with diamonds; but to M. MELLERO the palm must be given of having exhibited the finest jewels—as regards jewels or precious stones *purs et simples*—for he showed a set of sapphires which we should think were the very richest and purest in all France—nay, in all the world. These stones are so fine that—those who have studied the subject will understand us—they look as if they were the completest imitations, such is their size and freedom from flaw. It will be remembered that emeralds and sapphires are the two stones most easily imitated. It was only requisite to look at the abundant evidence furnished by the theatrical jewellery-makers of Paris, *faux brillants et fauxes de*

The two exquisite *Sans-Culans* which fill this column, also the productions of M. CHRISTOVIZ, are from models by the



late admirable sculptor, KLAMANN, to whose genius the manufacturers of France owe a large debt of gratitude. The



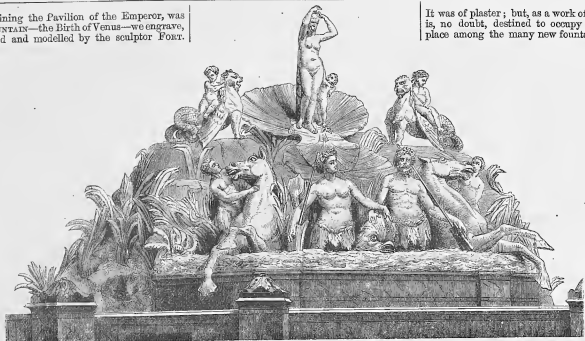
figure, in each case, represents Onine; the two Cupidons are described as tasting—the one the pepper, the other the salt.

*crystal*, so disguised with foil and colour that it was difficult to distinguish at a short distance the false from the real.

M. DUBON showed us another *specialité* in Fine Art work—by far the best and largest cups in jade, onyx, lapis-lazuli, and crystal, cut out of the solid stone, that were in the Exhibition (*vide Art-Journal Catalogue*). Nothing could be more beautiful of their kind than these cups. The amount of patience and hard work which the harder stone, onyx, jade, bloodstone, and crystal, must take to cut is so doubt immense. M. FONTAINE exhibited a very large kingly crown, and several commendable *suites* in sapphires, emeralds, rubies, &c.; MM. DUBOIS and DEXARTRE two gold crowns, an every-day and a Sunday one,

# THE ART-JOURNAL CATALOGUE OF

Adjoining the Pavilion of the Emperor, was the FOUNTAIN—the Birth of Venus—we engrave, designed and modelled by the sculptor FOST.



It was of plaster; but, as a work of great merit, is, no doubt, destined to occupy a prominent place among the many new fountains of Paris.

We engrave a CHANDELIER and a CANDI-  
LABRUM, the production of MESSRS. KRISING

tained high renown; it exhibited many admirable works in 1862, and has since made large advances,



AND MULLMAN, of Isersch, Prussia; they are of iron, but bear all the delicacy and refinement of bronze. This firm has ob-



obtaining admirable designs from accomplished artists, and executing them with consummate skill.

as boys say of their suits of clothes,—made for the Queen of Madagascar; M. BOUTHERON a pink coral necklace, very valuable, and also a necklace set with large single diamonds, which must be very effective on the wearer; M. MILLERIEU a fine large amethyst set, and a crown prettily disposed, and made of leaves studded with small diamonds; M. FONTENAY is to be especially praised for his Pompeian jewellery; M. BAPTIST showed some diamond crowns, an emerald and diamond *suit*, fine diamond stomacher, crown, and collar, very worthy of being illustrated and handed down to posterity, although no illustration could do justice to the beauty of the work and stones, or to a pearl head-dress, which is very remarkable. M. CHALLONX showed as his *spécialité* a goodly collection of those Russian snuff-boxes which are covered with a dark and most durable enamel; and M. BURELAT some gold snuff-boxes

very admirably made; and let us tell the reader that the goldsmith who can make a really fine snuff-box, perfect in closing and opening from the very lip to the joint, is no mean workman. M. ROUVENAT showed some diamonds and precious stones admirably set (*vide Art-Journal Catalogue*); M. CONSTANT VALES numerous fine pearls; M. TOSART some imitation pearls, in which, as we have hinted, the French are unsurpassed; M. O. MASSIN a fine diamond aigrette for the Pasha of Egypt.

The English jewellers we have placed, as guests, next after those of France. There can be no doubt that the best work in the world is to be found in these two countries, and each country has its peculiarity. As a rule, the English manufacturers are inferior to the French in novelty, in design, in education, and in fancy; and this remark applies more particularly to the heads of

# THE PARIS UNIVERSAL EXHIBITION.

We give another of the BRACELETS of HERR CHRISTENSEN, of Copenhagen, one of the many beautiful works in gold by that manufacturer.



We engrave two exquisitely carved FRAMES, the work of Signor DOMINICO, of Venice; they were foremost among the many admir-

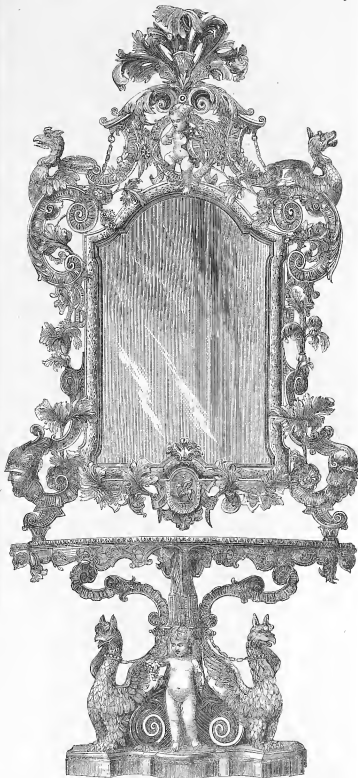


able productions of the class that graced the Italian Court—proofs of the revival of Art in that ever interesting country. The exhibitors,

firms. On the other hand, they are superior to the French in sound work, in solidity, endurance, finish, richness, and excellence both of material and execution. Hence it is that true perfection—so far as an age can advance thereto—is to be found in a firm with workmen combining both qualities.

In France there are fewer lets and hindrances to the judgment and capacity of the individual than there are in England. The purchaser is more often brought face to face with the designer or executant of his order; hence there always will be more liveliness and vivacity of taste apparent in that of the Frenchman; while from the shopkeeper, naturally looking to finish in the work he produces and getting blunted as to novelty of design, we obtain plenty of solidity and finish without any originality. It is possible that

generally, held the rank of artisans, working with their own hands: but they



are true artists, giving evidence of skill in finishing and genius in designing.

new relations between master and workmen will materially alter this in England.

There is also another thing to be observed: that apparently the great English firms have become tired of the expense, without any adequate return, which these exhibitions cost them, and have remained quietly satisfied with their indisputable position at home without seeking any further honour abroad. Hence we met in the cases of our English goldsmiths and jewellers certain old familiar forms over which we are surely not required to linger.

Mr. HARRY EMANUEL, of London, exhibited a swan in silver, with a movable jointed neck, neither very novel nor very good; one or two tazze of excellent form and execution; a fine silver shield, and many articles in jewellery. Messrs. CHOTCH, of

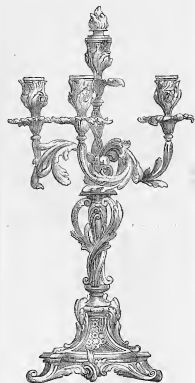
# THE ART-JOURNAL CATALOGUE OF

We engrave another page of works in Bronze



They were exhibited in great variety, principally

designs supplied by some of the best artists of France: for example, the Clock is from a model by JOSEPH CHATELAIN. But M. Ernest



Royer is himself an artist; hence the great merit of the several issues of his establishment, from the simple CANDLESTICK to



manufactured by M. ERNEST ROYER, of Paris, gilt, and were all of admirable workmanship, from the elaborate and highly ornamented VASE.

Edinburgh, had some good brooches in cameo, and other sound jewellery work; Mr. DONNE, a silver-engraver, a fine plate of the Resurrection of our Lord, a fox's head after Landseer, well engraved, and a subject from Bartolozzi, in which the Cupids are remarkably good; Messrs. SHORE AND FISHER some capital Britannia metal-work tea-services, &c.; Messrs. HOWELL AND JAMES various novelties in metal-work, gilt, silver, tawny, and table ornaments; Mr. DENSON, in addition to his clocks and watches, some fine claret jugs, and two remarkable caskets, made to contain the Freedom of the City, and presented the one to H.R.H. the Prince of Wales, and the other to the Duke of Edinburgh (vide Art-Journal Catalogue); Messrs. CATTYWARDS, of Calcutta, silver filigree-work of excellent kind, of native manufacture, and some silver-work imitative of the English. Messrs.

C. F. HANCOCK showed some table clocks of various designs and excellent workmanship; Messrs. ELKINGTON a baptismal present to Prince Albert Victor from the Queen; shields and tables in oxidised silver *repoussé*; a silver oxidised service, with a centrepiece of very novel form, introducing enamels of boys, beautifully painted and designed by Williams; a ewer of enamel and gold, with silver to match, very beautiful in form and charming in execution; indeed, all the work exhibited in the case of Messrs. Elkington deserves especial commendation.

The Messrs. PHILLIPS, of 23, Cockspur Street, to whom the gold medal has justly been awarded, exhibited some diamond and other work in precious stones, pink coral, &c., of the very finest character, admirable in design, rich, and at the same time chaste, and of very excellent execution; in fact, leaving nothing to be

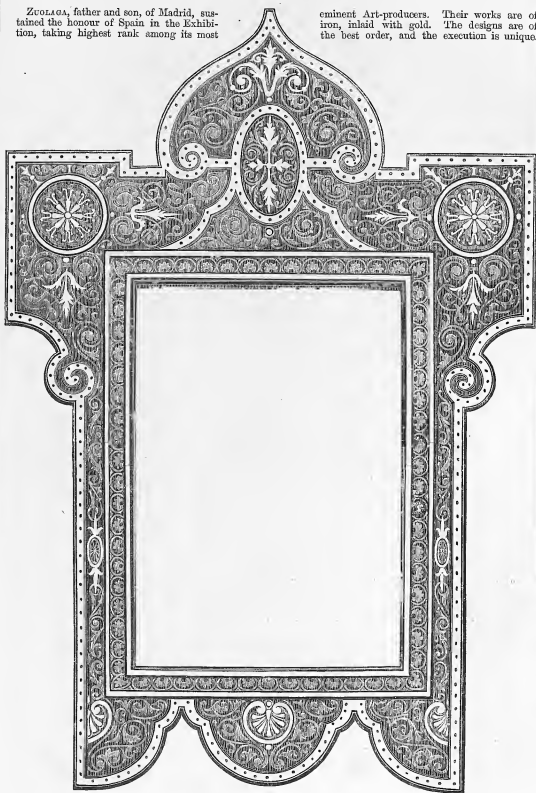


# THE PARIS UNIVERSAL EXHIBITION.

ZUCALGA, father and son, of Madrid, sustained the honour of Spain in the Exhibition, taking highest rank among its most

eminent Art-producers. Their works are of iron, inlaid with gold. The designs are of the best order, and the execution is unique.

This column contains two



panels—"Papiers-peints"—pro-



ductions of M. Hoox.

We give, as an example, one of the FRAMES for mini- magnitude, the applications of the ingenious and tures; but the art is applied to productions of greater peculiar process being very numerous and very varied.

desired; Mr. W. J. THOMAS, of Oxford Street, some excellent diamond work; Messrs. SKIDMORE some gold and silver plate, artistically designed (in the Architectural Court); and Mr. JOHN BURGESS, of Henrietta Street, Covent Garden, gold chains, bracelets, and other jewellery, for which the firm has become justly celebrated.

In silver work Messrs. HANCOCK had in the centre aisle some very fine English cups, one by Monti, illustrative of the poetry of Great Britain—a cup thus dedicated to, and illustrative of, Lord Byron; a tazza to Thomas Moore; another to John Milton. These are very good. Mr. Hancock showed, in another case in the avenue, two parcel-gilt cups of sound work; the Doncaster race cup; a testimonial presented to their commanding officer by the

officers of the 1st regiment of the Life Guards, with troopers in the uniform of a regiment at three periods, 1671, 1742, 1855. In another case we noticed four English groups and cups, the Doncaster of 1863, the Goodwood of 1864 and 1866. These are perhaps more than usually carefully finished; but it is time we had more variety and more utility introduced into these large and generally useless masses of silver, which are now simply memorials of the triumph of a particular racehorse.

Of the same class Messrs. ATTENBOROUGH showed a fine cup of the York race, made by Messrs. Ball, of York. There were also exhibited a series of all the race prizes won since the year 1855, the work of various English silversmiths, which present the sameness and general want of possible adaptation to any use,

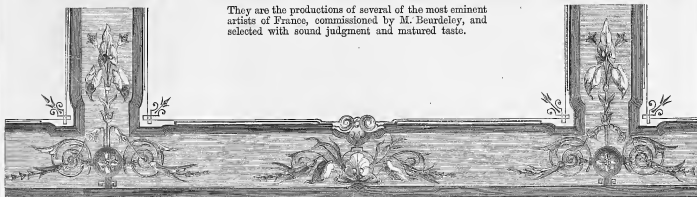
# THE ART-JOURNAL CATALOGUE OF

We engrave a Clock and a CHANDELLIER, part of a very beautiful suite in ormolu exhibited by M. BEURDELEY. He was not a large, but a



valuable, contributor of Art-gems of varied | character, some of which are in England, | having been purchased by the Earl of Dudley.

They are the productions of several of the most eminent artists of France, commissioned by M. Beurdeley, and selected with sound judgment and matured taste.



We fill the page by selecting a "bit" from one | of the Decorations for Rooms, the production of | M. Hooce, manufacturer of "Papiers-peints."

of which we have complained. Messrs. EMANUEL, of Portsmouth, showed a cup good in design, rich in colour, but wanting in finish, won at Stockton in 1865; while Messrs. FLESTON, of York, sent the York cup for 1866, also partly gilt, and evidently made from the same design as the Stockton cup; Messrs. GARRARD the Ascot cup of 1866; Messrs. HUNT AND ROSKELL one also at the same place, and in the same year. The Goodwood cup of 1865, made by Messrs. Hunt and Roskell, exhibits a model of Queen Elizabeth on horseback, carefully executed. The Bath cup of 1865 is of sound work, made by GARRARD; and that of York, of 1865, made by T. SMITH, of London, is also good.

We have reserved to the last the firm of Messrs. HUNT AND ROSKELL, which, under the names of its founders, Storr and Mortimer, made a great reputation. Although Messrs. Ruddle

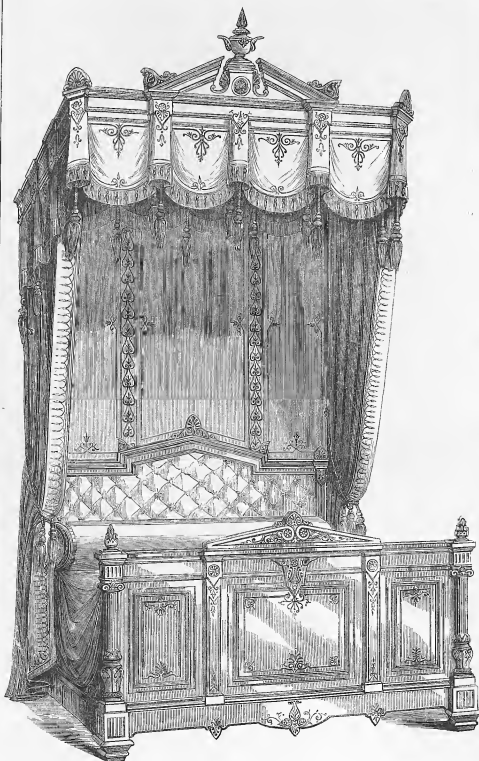
and Bridge, and one or two other silversmiths, in the beginning of this century did something to elevate a mere trade into an art, yet the pieces produced were heavy and inelegant, although remarkable for sound workmanship and clean finish. It was reserved for Mr. Storr, in conjunction with Mr. Mortimer, to introduce such an artist as John Flaxman as a designer for silver, and the late Academician Bailey, as one who superintended Art-work in silver. To these artists may be added the names of Vechte, Armistead, Brown, F. Hunt, and Barrett, with others. The list suffices to show that this firm should be recognised as one that has gone beyond the old routine of mere shopkeeping, and has endeavoured to bring to bear upon work in the precious metals the higher instincts of the artist.

# THE PARIS UNIVERSAL EXHIBITION.

Messrs. HALL AND SON, of London, are the great bed-makers of the world, counting by hundreds

of thousands those to whom they give "balmy sleep." Their trade is limited to articles for bed-

and the BEDROOM FURNITURE *en suite*, of

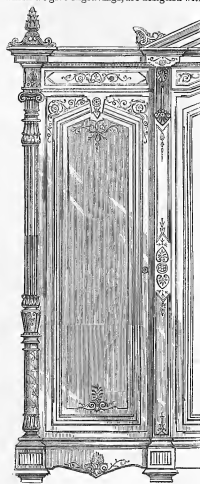


rooms, and in these it is but justice to say they surpass all competitors, producing works of great

excellence, from very costly "fittings" to fittings common and cheap. The Bedroom, "complete,"



which we give engravings, are designed with



judgment and skill, and admirably finished.

## PORCELAIN AND POTTERY.

BY JAMES DAFORNE.

FROM an artistic point of view there is no department of manufactures so attractive, and which possesses such varied elements of beauty, as that described under the generic term, Ceramic Ware. To constitute excellence it must have either form or colour, or, better still, the union of both; and either of these admits of such infinite variety, and offers so wide a field for the taste of the designer and the ornamentist, that there is scarcely any limit to the range of their labours. One thing, however,

must always be borne in mind, that no artistic work—no decoration, elaborate as it may be; no pencilling, however truthful and brilliant in colour—can, in the least degree, compensate for the absence of graceful form. Form must ever be the first consideration with the potter who seeks to produce a beautiful object: it was this special quality which, above all others, has given such enduring value to the ceramic works of the old Greeks, who were accustomed to submit all novelties to a jury of themselves; by whose order every object was destroyed which did not attain to their ideal of excellence: no wonder, then, that we see in all which have come down to us from that remote period—whether it be a sumptuous vase for the ashes of the illustrious dead, a wine-flask for the use of some Athenian voluptuary, or

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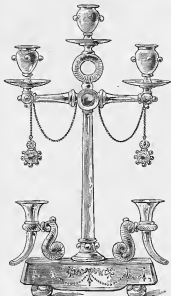
The firm of PHILLIPS and PEARCE hold a foremost position as producers of Crystal Glass; of varied and very beautiful forms, and admirable as examples of cutting and engraving; their



productions merited and obtained universal "applause." Mr. PEARCE is, indeed, unrivalled in England as a designer of works in glass; adding great experience to artistic skill and



thorough knowledge of the capabilities of the material. The principal object engraved on this page was a *chef-d'œuvre* of the Exhibition. In design it is unique, carrying pendent baskets



for holding bouquets of flowers, and being enriched by pendent ornamental pieces, perfectly novel, suspended from branches. As a specimen of glass-making it is perfect; no wire or metal



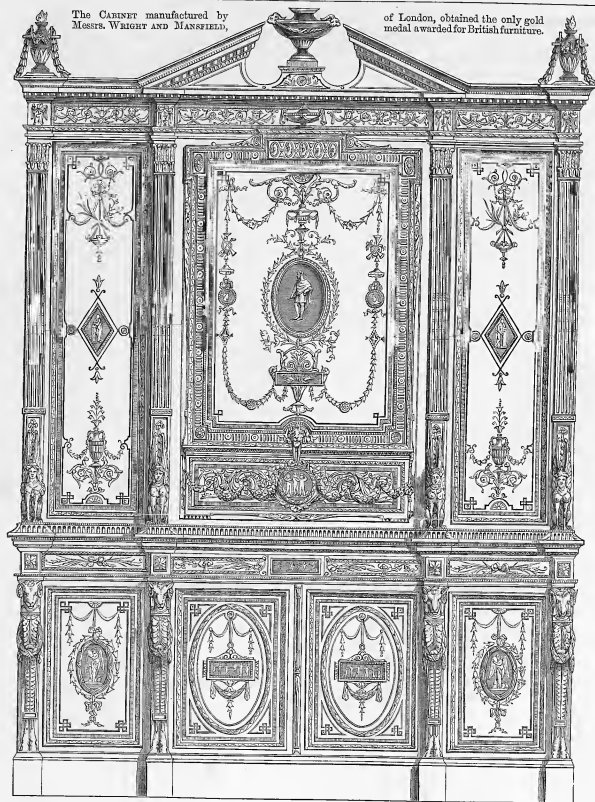
of any kind has been used in its construction. The difficulties surmounted must have been great; the work is indeed a triumph of Art.

a cup out of which the helot quenched his thirst—forms and shapes which have served as models for the great potters of after ages.

The art is almost "as old as the hills;" as old, that is, as the clays which are the potter's materials. Possibly Adam and his immediate descendants may have drunk of the cooling waters out of the hollow sea-shell, or made a cup of the tough rind of some fruit; but, certainly, men learned at a very early period to employ earthenware for articles of domestic and other uses, and so we may trace back the art of the potter to a period long antecedent to that we read of when Joseph interpreted the dream of Pharaoh's chief butler, and afterwards rode in state in the second chariot of the Egyptian monarch. Yet is it no less singular than true that modern taste and Art-knowledge have added nothing to what has been handed down to us from remote ages, except in the way of

decoration, and, it may be, in the employment, or adaptation, of materials. No country, however high it has stood, or still stands, in the civilised Arts, has improved on the forms which were familiar among the polished nations of the world more than two thousand years ago: and the reason is obvious. Nature supplied them, as it has done their descendants, with models, and they so well applied them that others could do no more. The floral and vegetable world has always been the "manual" of the designer; and among the paintings left on the walls of ancient Thebes may be traced one of a drinking-cup, the archetype of which was the lotus of the "flowery Nile," as well as others showing designs of similar floral origin. But even among these bygone peoples there were degrees of progress: the Etruscans acquired their knowledge from the Egyptians, and improved upon what they had

THE PARIS UNIVERSAL EXHIBITION.



The CABINET manufactured by  
Messrs. WRIGHT AND MANSFIELD,

of London, obtained the only gold  
medal awarded for British furniture.

The foundation is of satin-wood, the ornamentation of the panels being of various coloured woods, inlaid with marqueterie. The panels are filled

by Wedgwood plaques. As a specimen of manufacture it is not surpassed by the production of any age or country, and will be memorable as the

design of an English artist, Mr. Cross, executed entirely by English artisans. It has been purchased for the Museum at South Kensington.

learned from them; while the Greeks, who had studied in the schools of the Etruscans, surpassed their masters in grace and purity of form.

Perhaps it would be impossible to suggest any Art-industry which exhibits so marked a triumph over the comparative worthlessness of the materials used as do pottery and glass. Woods and metals have a pecuniary value in themselves; so also have such raw productions as silk, cotton, and other materials for textile fabrics, from the cost of cultivation; but clay, sand, flint, &c., are held in cheap estimation, indeed, until converted into "things of beauty" by the skill, ingenuity, and taste of man: then

they sometimes become, in their new condition, objects of inestimable value. The exercise of plastic art, it has already been remarked, must belong to the very infancy of mankind; and it would naturally be suggested, as was said twenty years ago by a writer in our journal, the late Dr. W. Cooke Taylor, "by the impressions made by the feet or hands in the soil when moistened by a shower of rain. This conjecture," a very ingenious one, by the way, "is corroborated by the fact, that the earliest fictile establishments were placed in the neighbourhood of rivers, more or less subject to periodical inundations; the Babylonians, the Egyptians, and the Etruscans became potters from

# THE ART-JOURNAL CATALOGUE OF

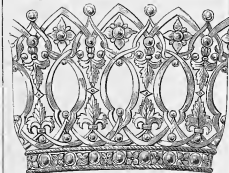
MM. GARNIER AND VANDENBERGHE, of Paris, were among the most prominent and successful

We engrave the centres of four DIADEMS of



exhibitors of works in imitation bronze—Zinc d'Art. We select for engraving one of their

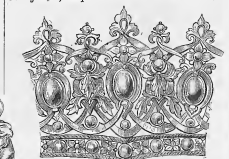
admirable Vases, designed by an accomplished artist, and manufactured with surpassing skill.



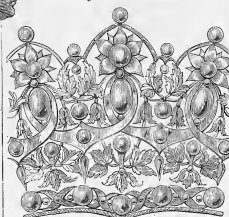
diamonds, selected from many rare and beau-



tiful jewels, the productions of TCHITCHKOFF,



a renowned jeweller of Moscow, whose



productions demanded universal admiration, and to whom a gold medal was awarded.

their vicinity, respectively, to the Euphrates, the Nile, and the rivers of Northern Italy. The discovery that the forms given to the moist clay might be rendered permanent by heat and pressure, was indicated by Nature herself whenever an inundation occurred; the soil became hardest where foot-prints had fallen." The observation of this natural fact would necessarily lead to its artificial imitation; and hence, as the knowledge of it spread among nations dwelling in more temperate climates, they learned in time to substitute artificial heat for that supplied by the solar rays. This originated the process of burning in the oven.

The potter's wheel is almost of as ancient a date as is the art itself to which the machine is applied. Many centuries before the prophet Jeremiah wrote,—“Then I went down to the potter's

house, and behold he wrought a work on the wheel.”—it was in use; and, singularly enough, the wheel of the present day differs but little from that which was employed in the time of Moses and the Pharaoes.

The practice of the potter's art may be called universal; for there is not a country, however rude and uncivilised, which cannot show some examples of this branch of industry.

It was long an opinion that the earliest attempts to make a compact earthenware with a painted glaze originated with the Arabian dwellers in Spain, about the ninth century; but the glazed bricks discovered in the ruins of Babylon, the enamelled tiles found among the deserts of the East, and the glazed coffins exhumed from the ancient burying-places of Assyria, all carry

# THE PARIS UNIVERSAL EXHIBITION.

We copy two CLARET Jugs, of engraved glass mounted in



ormolu, productions of the firm of LOMMEX, of Vienna.



whose works were unsurpassed by those of any other country.

We engrave a VASE of bronze, the work of Mrs. AUGUSTA FREEMAN, a sculptor resident in Rome. It was a leading attraction of the Roman Court—a production of great merit; one of the examples of female genius so rife in our age. It is in



depicting children that the talent of the sculptor is principally displayed. The vase is two feet in height, of corresponding width; an alto-relievo, representing a Bacchic feast. The effects of the carousal are indicated by figures at the base.

These engravings are of excel-



lent BOHEMIAN GLASS, contri-



butions of GUILLAUME KRAHE.



the invention back to a much earlier period. It appears, however, tolerably certain that these Spanish Arabians carried the art—or, at least, that it was taken either by them or others—into the island of Majorca, where it was practised with no little success. In the fourteenth century articles made in Majorca found their way into Italy, and there received the name of *Majolica*. From the time of the Romans to the date of this introduction, pottery appears to have attracted little notice in Europe, but the Italians now turned their attention to it, acquired the art of making the Majolica ware, and erected the first manufactory at Faenza, in the Papal States; whence the French term *Faïence*, or *Porcelaine*, as it is sometimes written, is derived. Some writers have given the credit of the invention of Majolica to the Florentine, Luca della Robbia; but the best and latest authorities are of

opinion that he only improved, and very considerably, upon the labours of his predecessors, by the use of finer materials, and the discovery of more perfect glazings. At the close of the fifteenth century and the beginning of the sixteenth, Giorgio Fontana, of Faenza, carried on an extensive manufactory of ornamental earthenware; and about the middle of the last-mentioned century, Bernard Palissy, whose history is so well known, in our own country especially, established a factory of what is called "Palissy ware," at Saintes, in France. This ware is distinguished for its successful imitation of animals and plants, and is remarkable for its beautiful glaze. The dukes of Tuscany and more particularly, Gondobaldo de Rivara, patronised the new Art by every means in their power.

Towards the middle of the sixteenth century, the Dutch, who,



# THE ART-JOURNAL CATALOGUE OF

Messrs. JACKSON AND GRAHAM, of London, exhibited the TABLE of which we give an en-

graving, designed by the accomplished artist of the establishment, M. ALFRED LOHMEYER, and

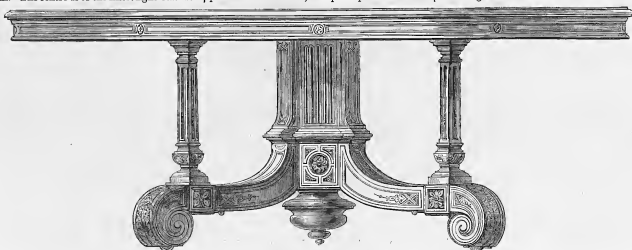
manufactured with the rare skill, delicacy, and finish, for which the firm is renowned. It is of



Amboyna wood, inlaid with marqueterie of various woods. The centre is of the finest light-coloured

Amboyna, surrounded with a narrow bay-leaf pattern in box-wood, the principal border con-

sisting of hands of various coloured woods, enclosing a delicate scroll-work of box-wood on



a ground of dark Amboyna; the top is completed by a moulding of ebony. The lower

part is in harmony with the top. There was no work of its class that demanded and deserved

greater admiration. Mr. Peter Graham being of the Jury, the firm was "*hors de concours*."

among their importations from China, brought the ware of that country into Europe, commenced for themselves the manufacture of a substantial and somewhat graceful and ornamental description of pottery which obtained the name of Delft-ware and Delft-porcelain. In 1760, Böttcher, a native of Dresden, acquired a reputation for his imitation of Chinese porcelain, which he made at Meissen (Dresden); whence the manufacture spread to Berlin, Munich, and other places in Germany, and ultimately to Sévres, where the famous porcelain works were established.

The earliest known potteries in England were in Staffordshire. These existed as far back as 1500, if not previously. In 1670 an establishment for the production of a coarse description of earthenware, coated with a common lead glaze, was founded at Burslem.

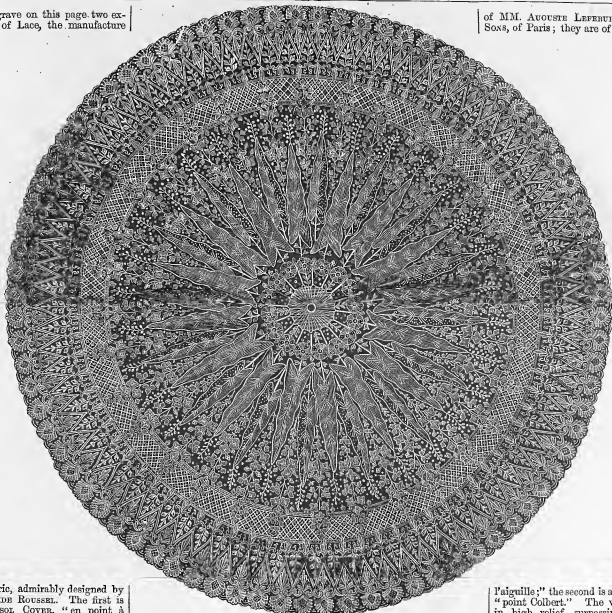
This may be considered the germ of the numerous and important factories now existing in that county, to which the taste and genius of Wedgwood have given an immortality of renown—one not unworthily maintained by his successors in that locality.

It is not our intention here to offer an account of the manufacture of the various processes, and of the materials used in the production of the diversified objects which come under the general term of pottery; but the brief sketch we have drawn of the early history of this most beautiful and important branch of Industrial Art will not, it may be presumed, prove an unnecessary introduction to a notice of modern porcelain and pottery—of "all nations"—as exemplified in the late International Exhibition in Paris. We purpose to arrange our remarks according to

# THE PARIS UNIVERSAL EXHIBITION.

We engrave on this page two examples of Lace, the manufacture

of MM. AUGUSTE LEFEBVRE AND SONS, of Paris; they are of exqui-



site fabric, admirably designed by M. AUGUSTE ROUSSEL. The first is a PARASOL COVER, "en point à

"l'aiguille;" the second is a BAND, "point Colbert." The work is in high relief, surpassing the



ancient "point de Venise," which it resembles while it rivals. These productions are foremost among the most perfect of their class.

the countries which contributed; and as France was the most extensive exhibitor, and also the most comprehensive, she is entitled to precedence of notice.

FRANCE.—In any and every discussion of French porcelain, the IMPERIAL MANUFACTORY OF SEVRES must always claim primary consideration. It is from this establishment that France derives so large a portion of the ceramic *objets de luxe* which adorn her palaces and the mansions of her nobility and wealthy classes. The SEVRES porcelain would be out of place wherever it was not surrounded by befitting accompaniments in the way of costly furniture and splendid decorations. In its soft yet brilliant colouring, its glowing landscapes, its gay figure-subjects, often set in a frame-work of gilding, it not unfrequently almost rises to

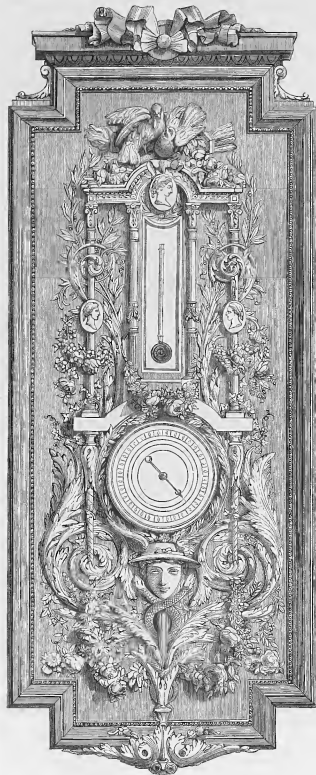
the dignity of Fine Art. It must be borne in mind that in its production a very large staff of most skilful and thoroughly-educated artists are employed; and it would be strange indeed if, with such aid and with all other essential means and appliances at command, the most successful results were not attained. But though the Imperial Manufactory unquestionably takes the lead in certain qualities of its ware, there are, as we shall hereafter show, other producers, both in France and elsewhere, who have proved themselves not altogether unworthy to rank with it.

How far the ornamentation to which porcelain of every kind, and of most countries, is frequently subjected—we refer especially to pictures of the *Bouche* and *Watten* class, and to figure-scenes generally, as well as to landscapes—is the most suitable and most in accordance with strict propriety and refined taste, must be

# THE ART-JOURNAL CATALOGUE OF

We engrave a BAROMETERS, the production of MM. GUERET FRÈRES; a

A STATUETTE in imitation bronze—"Zine d'Art"—a work of very great



work of refined beauty in design, and exquisitely carved. It was, in all respects, a *chef-d'œuvre* of the Exhibition, and bought by the Emperor.

matter of opinion: it is, and has long been, the fashion, and therefore, it may be presumed, has passed the bounds of criticism. The Etruscans and Greeks certainly decorated their pottery with figures; but they had not learned the Art of applying the painter's plasmacopia to their productions; and if they had so learned, we may reasonably doubt their using it for such purposes.

Where beauty and magnificence are the objects aimed at, where perfection of design, and the gorgeousness of colour, and purity of material, and delicate workmanship are sought after, whatever the cost may be, it is only reasonable to expect that the examples exhibited in the Sèvres court should be what we found them. And yet the productions of to-day are scarcely an advance upon those



excellence both in design and execution, the production of M. Boy. The figure holds in one hand a clock, and in the other a barometer.

which were sent out from the factory a century ago: they had even then reached a point of excellence which no subsequent scientific knowledge and practical experience have been able, greatly, if at all, to surpass. We recognise in the recent productions, better, because more elegant and symmetrical, forms, and improved taste in the decorative paintings introduced; but beyond these qualities of refined progression there is little to distinguish old Sèvres porcelain from new.

They who are unacquainted with the nature of the Ceramic arts should know that there are two kinds of porcelain—one made of soft paste, and called by the French *pâte tendre*; the other of hard paste, termed *pâte dure*. The materials differ in each; the

# THE ART-JOURNAL CATALOGUE OF

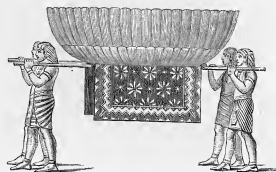
We devote another page to M. BASTRAND, the em- rare jewels, a production of surpassing elegance | in design and execution. It has been ac-



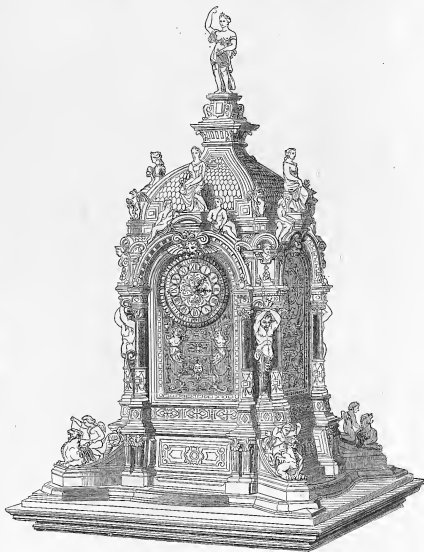
ment jeweller and goldsmith of Paris. The principal



object is a Clock, ornamented with enamel and many



quired by the Earl of Dudley. The Peacock | is of emeralds and diamonds: the Minkon



and JEWEL-CASKET (of jade) are of Egyptian | origin, of great beauty and delicacy of finish.

five feet. Cups, dishes, plates, vases, plaques, &c. &c., were there, not in profusion, but in variety and abundance enough to satisfy the most exigent collector and to please the most fastidious connoisseur. Some were decorated with pictures which a Meissonnier might have painted, some with landscapes, and others with birds and flowers of the most brilliant hues. A few of these, enough to show as specimens, have been engraved in the Illustrated Catalogue of this Journal (*vide pp. 53, 163, 214, 223*). We noticed two large vases, which particularly attracted our admiration, one painted by M. Solon, the other by M. Lorne.

Among the most skilful disciples of the Sèvres school, to adopt an artistic term, is M. FILLIVULT, of Paris, whose exhibition of

*pâte dure* was in every way excellent, both in pure white and in decorated porcelain; his show was limited almost exclusively to dinner-services, liquor-stands, objects for the toilette and the bed-chamber. LEVASSOR-BOYER, of Paris, had some porcelain, especially dinner-services, of a good order; still better, because more thoroughly artistic in decoration, were the productions of C. LE ROSIER; a dessert-service exhibited by him is the perfection of painting; he, like FANNIER-LAIGUE, who was also a first-class exhibitor (*vide p. 108*), is simply a decorator. Both purchase white porcelain from the best makers, and employ the most skilful artists they can find to ornament it. For works of pure white porcelain, GIBUS AND CO., of Limoges, were pre-eminent;

# THE PARIS UNIVERSAL EXHIBITION.

This column contains one of the many beautiful *Lamps*.



LAMPS, in cast iron, by BARBEZAT.

We engrave four *Figures* in terra-cotta, by March, of

Charlottenberg, Berlin, from the models of a great



sculptor of Prussia. Herr March has carried his art to high | perfection, and has obtained honours in all Exhibitions.



This CABINET by GATTI, of Rome is one of the choicest of the many choice works of the class contributed

by Italy. It is of cherry, inlaid with ivory, most beautifully designed, and executed with rare skill.

latter being made of powdered granite and felspar, the former of a combination of chymical substances; the hard porcelain requires but one firing, the soft is subjected to two bakings. The result, when such has passed through the artist's hands for painting, is, that the surface of the latter, when painted, is somewhat rough under the touch, while the former is perfectly smooth. At Sèvres they make both, though the examples of soft porcelain are of secondary importance; in England, our principal manufacturers use the other. Old Sèvres may be distinguished from modern by the difference just explained, inasmuch as it is almost without exception made of *pâte tendre*; and the colours, if less brilliant, are softer and richer, because they have sunk into the glaze of the materials used. And as in a picture on canvas hard

colouring produces in appearance what artists know as hardness of texture, so does it also when employed in ceramic wares. Speaking of colour, we must not omit to mention the beautiful and delicate *peacock-green* of some of the Sèvres porcelain; it would be impossible to produce any tint so agreeable to the eye, and so adapted to the requirements of good taste, as this.

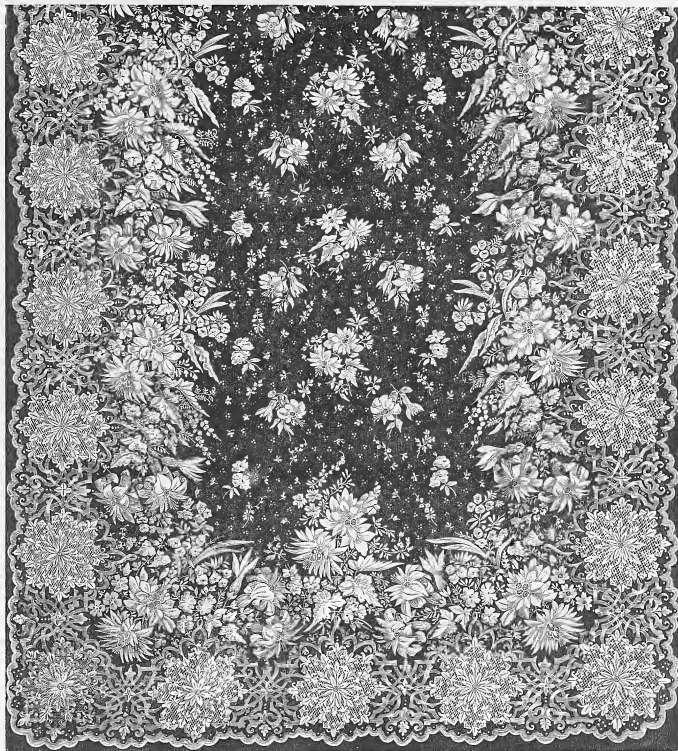
To attempt anything approaching to a systematic detailed description of the contributions from Sèvres would require more space than we can assign to it; moreover, such account would be little more than a repetition of words. We found objects of almost every conceivable form into which clay, or other plastic material, can be moulded by the potter's art, and of sizes varying from two or three inches in height and diameter to four and even

# THE PARIS UNIVERSAL EXHIBITION.

This beautiful CURTAIN, of tambour-work, is the manufacture of RATCH AND SCHAEFFER, of

St Gall; it attracted general admiration at the Exhibition, and made its title good to the

highest honour—receiving one of the gold medals. It was purchased, with many other



choice productions of the class, by the firm of SWAN AND EDGAR—a firm eminent for collecting

productions of all orders, and from all countries, in which Art is combined with excellence of fabric

—making a “speciality” of curtains, from the most costly to those of comparatively small price.

the texture of their ware is most delicate, and well suited for the best decorative purposes, for which it is extensively purchased.

J. MACHEBEAU exhibited some good porcelain in *polie dure*, decorated with taste and very considerable artistic talent; but we do not like the bronze mounting of several vases shown by him; it imparts a heavy and inharmonious appearance to the objects. To the large mass of visitors to the Exhibition the stall of E. ROUSSEAU (*note p. 127*) proved less attractive than those of many others, for here were none of the richly-painted and splendid productions to be seen elsewhere. M. Rousseau's ceramics are mostly of a peculiar kind, both in construction and decoration; and perhaps for this reason it is that they are most acceptable to the connoisseur. He ajures colour in the ordinary sense of the

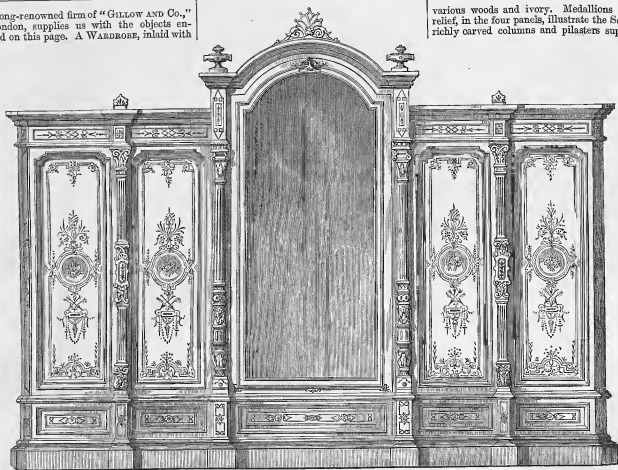
word, but he has a peculiar method, which we believe to be entirely his own, of painting the figure and other ornaments of his porcelain, and his enamelling is excellent.

At the head of the several exhibitors of Faience must be placed M. DECK. His productions are admirable, both in style and execution. Among other objects we especially noticed vases plates and dishes, the pictures on which are painted with remarkable vigour, and are most brilliant in colour. These seem to have attracted the special notice of English collectors, whose names, as purchasers, appeared on numerous specimens. It would be unjust to two artists in particular, employed by M. Deck, to omit mention of their names: these are MM. Ravvier and Anker, whose paintings merit all commendation.

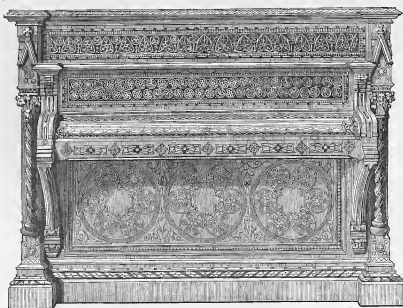
# THE ART-JOURNAL CATALOGUE OF

The long-renowned firm of "GILLOW AND Co.," of London, supplies us with the objects engraved on this page. A WARRIOR, inlaid with

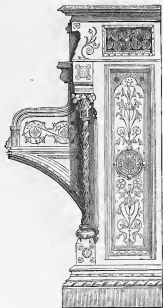
various woods and ivory. Methylons in low relief, in the four panels, illustrate the Seasons; richly carved columns and pilasters support a



frises, also inlaid with choice woods. It was | rightly classed among the best works of British | is of satin-wood, richly inlaid, and ornamented



Art-manufacture in the Exhibition. Woengrave | also a Piano of great merit and beauty; it | in the best style of the fourteenth century.



Scarcely, if at all, inferior to the productions of Deek are those of A. JEAN, whose show was in every way as good as it was large. The forms are, in most instances, unexceptionable, and the ornamentation, in its special style, pure. Some large vases are elegantly decorated, and his imitations of arabesques in the manner of Raffaello, outside the Faience Court, are of the highest kind of such work. The colours he chiefly employs are blue and yellow, and this combination gives to his ware a greenish tint, which is rather agreeable than otherwise. Among other objects exhibited by him may be noticed an immense candelabrum of bold design, and a large epergne.

Another notable exhibitor in the Faience Court was H. A. FENART, whose works were described as "earthenware painted

on raw enamel, and double baked." J. AUBRY'S (of Meurthe) imitations of old Japanese, and F. LENOIR'S imitations of Japanese and Chinese wares, are very remarkable for their truth and their excellence as specialities. H. F. SIONNET (of Noyers) exhibited a vase and a fountain, both highly meritorious in design and artistic ornamentation; BOUTON had a noble vase with painted pelicans; F. LAUREN (of Bourg la Reine) some vases, cups, and flower-stands, of a superior class; and UTZSCHNEIDER AND Co. (of Arras) some well-painted porcelain. The show of porcelain by M. HACHELART was extensive, and contained a large proportion of objects highly commendable for form and execution. MM. COLLENOT AND Co. were large and attractive exhibitors of Faience and other ceramic works; one of their



# THE PARIS UNIVERSAL EXHIBITION.

Messrs. HENRY WILKINSON & Co.



upheld the long-established fame



of Birmingham, as the best producers



of PLATED WARE. Their collection was

varied and of great excellence, manifesting much satisfactory advance



in design, and more than the usual care in finish. Their productions are, often, from admirable models, gracefully and effectively ornamented, the graver and the chisel having been

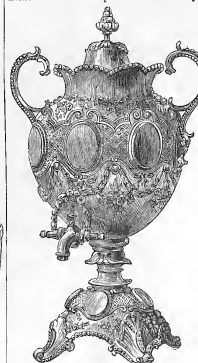


used by experienced hands. We engrave a selection. Bir-

mingham contributed higher works of Art,



but none better of their class; the great town is much indebted to Messrs. Wilkinson & Co. for the spirit with which they



entered into rivalry with "All Nations."

principal objects, an Arabic mural fountain, of considerable dimensions, we have engraved (*vide* p. 249).

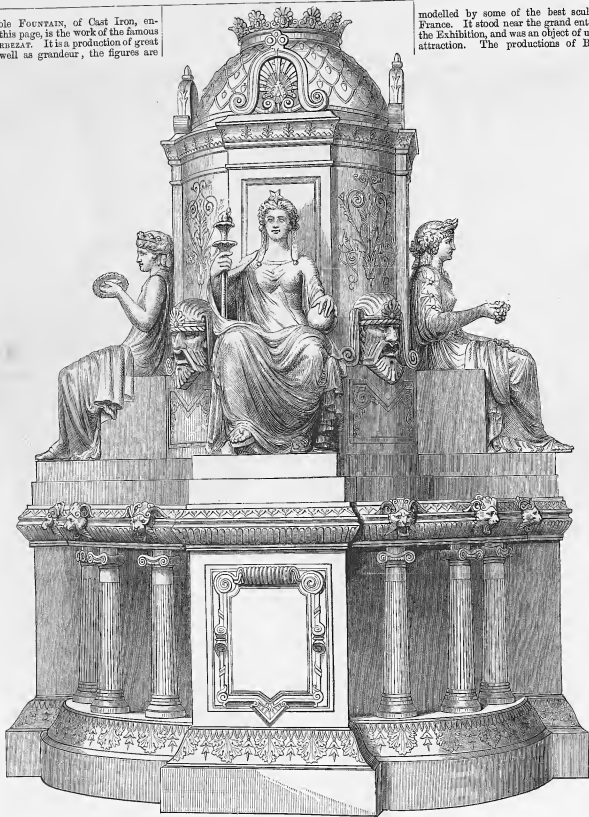
The two great modern rivals of Bernard Palissy are MM. BARNETT and G. PULL. If we express unqualified approbation of their works, it is not because we admire the productions themselves except for the wonderful skill which is able to turn the potter's art into a kind of natural-history museum. We would rather possess a dozen examples of genuine Wedgwood, on which a Flaxman had employed his genius, than a whole room-full of the fishes, reptiles, &c., which the two manufacturers we have named turn out from their ateliers, in such profusion, and so life-like. This may be

called want of taste in objects so much coveted by many, but we must plead guilty to any such impeachment. Both M. Barbiset and M. Pull undoubtedly surpass the old potter Palissy in every quality but invention: in truth of portraiture—if the term may be applied to these imitations—of the lowest orders of the animal world, and in delicacy of execution, they leave the originator of this class of ceramic ware far behind. But, unquestionably, the most remarkable example of Palissy Faience was a magnificent chimney-piece, exhibited by M. Pull, which, as we were told, occupied him three years; for, with the exception of mixing the clay, it is entirely the work of his own hands; each piece of

# THE ART-JOURNAL CATALOGUE OF

The noble FOUNTAIN, of Cast Iron, engraved on this page, is the work of the famous firm of BARBESZAT. It is a production of great beauty as well as grandeur, the figure are

modelled by some of the best sculptors of France. It stood near the grand entrance to the Exhibition, and was an object of universal attraction. The productions of Barbesz,



although of iron, suffered nothing by comparison with those of the more costly metals. They were, in all cases, true examples of Art.

earthenware being manipulated by him no fewer than fourteen times. We must notice, also, two specimens, by the same artist, in imitation of the famous Henri Deux ware; both very creditable to his skill and ingenuity. M. DELANCHOU exhibited some good Palissy vases, plates, &c., and numerous clever specimens of imitation shells most delicately tinted. Another meritorious exhibitor of Palissy was M. AVISSEAU, of Tours, whose productions are remarkable for finish.

The practice of decorating earthenware and porcelain by chromolithography is followed by some French manufacturers with as much success as could reasonably be expected from such a comparatively mechanical process. The principal exhibitors

were M. COBLENTZ, M. KLOTZ, and M. MACE. M. FOYARD and M. PINOT called photography to aid in the ornamentation of their productions.

At the corner of one of the passages leading to the avenue where the porcelain-manufacturers "most did congregate," stood a very beautiful chimney-piece of pure white porcelain, the work of M. J. M. GILLE; it was notable for the good taste which characterises the design, and the simplicity united with richness of its ornamentation; all testifying to its being the production of a true artist. The enamelling rivals the most exquisite polish of the finest marble. M. Gille also exhibited a great variety of other objects, vases, obergnes, statues, statuettes, birds, architectural

# THE PARIS UNIVERSAL EXHIBITION.

MORRIS. C. F. HANCOCK, SON, AND CO., Jewellers and Goldsmiths of London, exhibited many works of great merit, beauty, and value, in

is of silver, partly gilt, illustrating the poems of the Laureate, "Morte d'Arthur" and "Guinevere." The work is one of rare excellence; every



jewels and in gold and silver plate; occupying a high position. They had the honour of a gold medal. We engrave the "TENNYSON VASE," designed and modelled by the accomplished artist H. H. ARMSTRONG. It



portion of the vase—handles, neck, and base—contributes to the story, the lesser ornament being Byzantine Gothic of the twelfth century. This admirable work upheld the renown of England in the Exhibition

ornaments, &c., mostly of pure white material—*biague* and *semi-biague*; some were painted, but the white is evidently his speciality.

Allusion has hitherto been made to objects intended for ornament rather than use, except by the wealthy. If our examination is extended to productions for ordinary domestic purposes, adapted to the requirements of the middle and lower classes, we find the manufacturers of France infinitely below our own. This, undoubtedly, is owing to the taste—or want of taste, according to English ideas—of the French people of these classes. Their "crockery," to use a common phrase, is generally, such as would not find admittance into an English household, even where the means of the family are but very limited. Take, as an example, their tea, or rather coffee-services; which everywhere are found

to be thick, heavy, clumsy, and ill-shaped, such as their forefathers used a century ago. An English cottager would disdain to see such objects on his plain deal-table. The same may be said of no small portion of their dinner-services. Luxurious as our continental neighbours may be in their style of living, it is evident enough that they think far less of the plates, dishes, &c., on which their meals are served, than of the delicacies that may be placed on them. Art of any kind finds no place here, although a few services were exhibited of a somewhat better order.

France makes comparatively little show in terra-cotta, that is, fire-brick clay, both red and white; a material of which, for purposes of architectural ornament and for certain kinds of pottery, we in England are beginning to learn the true value.

# THE ART-JOURNAL CATALOGUE OF

We engrave one of the CABINETS of SOUMANT, a distinguished Ebeniste of Paris, whose works deservedly attracted the admiration of the public, and received the marked approval of the commis-

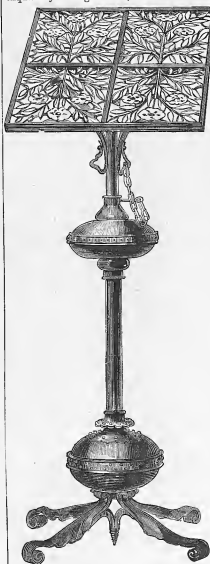
We give on this column a bracket CANDLESTICK and a LECTERN, in



seur. The cabinet we selected is of light woods, profusely ornamented with ornate, the figures being of skilfully painted porcelain. The design is by M. PHOENIX, to whose many admirable works of this class we have elsewhere made reference.



exquisitely wrought iron, the works of



MESSE, BARNAUD AND BISHOP, of Norwich, made by their foreman, JAMES CLITHERON.

Terra-cotta, in what may be termed its natural state, and as ordinarily used, has no glossing; but it admits of it, as we find in the works of J. DEVEREUX (p. 151), who produced some excellent vases and other objects in glazed terra-cotta. M. DEVEREUX's factory is, we believe, at Milan, but he has an establishment in Paris, and exhibited in the French Department. H. F. SIGNORELLET, of Nevers, whom we have already mentioned; C. CHANTIGNETELLE, of Metz; E. AVISEAU, of Tours, a name previously referred to; C. FRIESEN, of Chateau-le-Roi; MM. GOSSET, Brothers; and others, were the chief French exhibitors of terra-cottas; and among their productions were found numerous objects worthy of notice for elegance of form and good decoration. In the Park, outside the building, were many large examples of terra-cotta, particularly a Byzantine altar-piece, in which are figures of the

Virgin and Infant Jesus, with the prophets, apostles, and painted Scriptural subjects; it is by VIREBERT, Brothers, and Son, of Toulouse. Not far from this object, there was, among many others, a large *jardinière*, decorated with a circular bas-relief representing a Bacchanalian dance, in which the figures are finely modelled. The work is French, but at the time of our visit we were unable to ascertain the name of the producer. Some admirable bas-reliefs and other ornaments in terra-cotta were exhibited by J. CHÉRET (*vide* p. 5), an artist of great ability, rising into fame. M. DE BOISSIMON, of Langrais, showed numerous works, principally for out-door use (p. 237), evidencing much taste in the art of design.

In many of the more important examples of French cabinet-work, the visitor would doubtless have noticed the introduction of

# THE PARIS UNIVERSAL EXHIBITION.

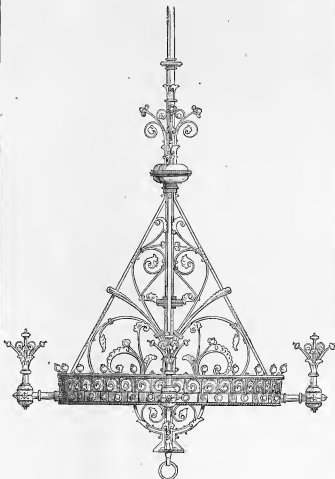
The objects that head this page

admirable examples of BRASS-WORK, principally for church uses, manufactured by MESSRS. HART, of London. The contributions of this firm did

"authorities," and carrying the latter



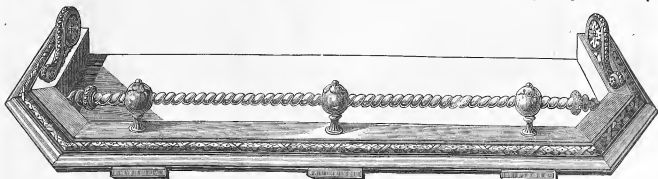
are selected from the many



much to uphold the character of England in that class of Art, in design as well as in soundness of workmanship; basing the former on approved



to a degree of perfection unsurpassed.



We engrave another of the FENDERS exhibited and manufactured by MESSRS. STEEL and GARLAND, of Sheffield; they are of admirable make,

and, generally, of excellent designs. Unfortunately, Sheffield was insufficiently represented, and but for the energy and enterprise of this

firm, would have been almost undistinguished at the Universal Exhibition of all Nations. Sheffield, therefore, owes much to MESSRS. STEEL & GARLAND.

imitation Wedgwood *plagues*; these, it may be presumed, are also French; and the majority of the specimens are good in design and clever in execution, but are a long way behind, as are our own modern imitations, those on which the genius of Flaxman was exercised.

ENGLAND.—Taking into consideration the extent to which the potter's art in all its diversified branches is carried on in our own country, English manufacturers who contributed were exceedingly few in number. Several of our principal "firms" were altogether absent; yet had we a display which in quality was surpassed by that of no other nation, even by those who have all the advantages of state-patronage. English manufacturers have to rely on their own resources entirely, on their own capital, and their own taste and

judgment in the selection of those on whose skill and Art-talents they depend for success. The advance we have made of late years is almost more than could have been expected by the most sanguine believer in British enterprise and perseverance.

The merit of maintaining the honour of England in the highest classes of this branch of Art-industry was due to the well-known firms of COLELAND AND SONS, MINTON & CO., and WEDGWOOD AND SON. Taking the first-named firm in the order in which we have placed them—alphabetically, and not on account of priority of excellence, where all stand on equal ground in the artistic value of their productions—we proceed to point out some of the more prominent contributions of each.

MESSRS. COPELAND's display (*vide* pp. 11, 87, 200) was most extensive, and included in it almost as great a variety as ceramic

# THE ART-JOURNAL CATALOGUE OF

Mr. JAMES GREEN, of

Herr FRIEDRICH, of Dresden, an eminent upholsterer of Saxony, supplies us with this excellent example of his art. It is of carved oak, of great merit, both in

TABLE GLASS that merited, and



Thames Street, London.



obtained, universal approval for



exhibited a collection of

design and execution. The interior, as well as the exterior, gives evidence of labour directed by judgment and skill Germany was admirably represented in this Class.



purity of metal and excellent art.

art in its highest development can produce. Though deprived by death, since the last great International Exhibition, of the valuable aid of Mr. Thomas Batten, the superintendent of the Art department, this firm has found an able successor in Mr. G. Eys, who certainly deserves a word of commendation for the manner in which he carried out the object of his employers, that is, to maintain their position among the leading manufacturers not of England only, but of the world. As examples of the highest class of decorative porcelain, nothing could by any possibility be richer and more beautiful than their large collection of vases; the forms of these are based on the purest models, and

the ornamentation, though, perhaps, a little too redundant sometimes, is exquisitely painted. Ignoring, for the most part, the figure-subjects which decorate so large a portion of the best French, Prussian, and Dresden porcelain, Messrs. Copeland's artists direct their attention chiefly to flower-painting; and we noticed some groups of this kind which the old Dutchman, Van Huysum, or our own lady-artists, the Misses Mutrie, would not disdain to call their own. There was one vase especially, of colossal size, the body of which shows a magnificent floral display, arranged with consummate taste in the disposition of the groupings, and with true judgment in the harmonious arrange-

# THE PARIS UNIVERSAL EXHIBITION.

M. Victor PAILLARD holds a first place among the Bronze manufacturers of Paris.



We engrave a FOUNTAIN, one of the most charming of his works. In the accompanying

group, the principal piece is a Vase of great beauty—a very triumph of Art. M. Paillard is an artist as well



as a manufacturer. He is also the merchant—a combination unknown in England, though common in France.

ment of colours. The ornamentation of the neck and foot is elaborate, yet not too much so, and is graceful throughout in design. If, however, Messrs. Copeland had contributed nothing to the Exhibition beyond the magnificent dessert-service made for the Prince of Wales, they would well have maintained their ground against all foreign rivalry; a portion of this service has been engraved for the Illustrated Catalogue published in this Journal (p. 11). The groundwork of the service is white, on which is some very beautiful painting; the borders of the dishes and plates are delicately perforated, and when placed, as we saw some of the pieces, in large dishes of the crimson glass of Bohemia, a glow of colour almost magical was given to the whole, by means

of this open-work. The centre-piece consists of two dishes, or baskets, perforated, on a plinth, at the base of which are four female figures, in parian, representing the four quarters of the world; these were modelled by J. Durham, A.R.A. It is right we should state that the artists to whom the credit belongs of painting the principal objects in Messrs. Copeland's display are Messrs. Hurten, Lucas, and Smith.

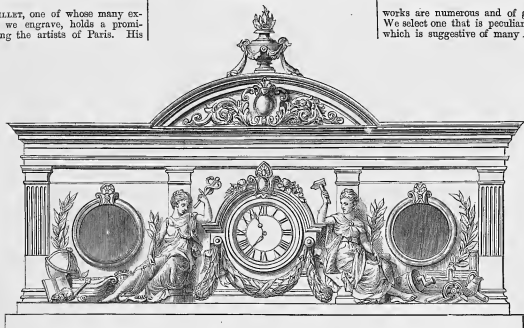
Less ornate, generally, than the works of the manufacturers just noticed, the porcelain of Messrs. Minton (*vide* pp. 21, 93, 237) exhibited qualities which in every way merit the highest encomiums. Their principal artists, Messrs. Allen, Mitchell, and Simpson, and a German, Herr Zahn, may claim to rank with the



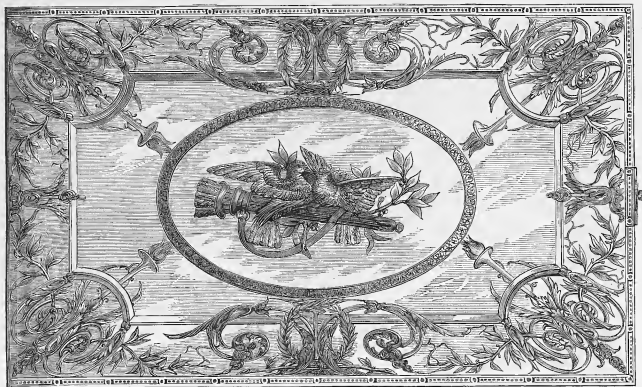
# THE ART-JOURNAL CATALOGUE OF

M. NOEL GULLAT, one of whose many exhibited designs we engrave, holds a prominent place among the artists of Paris. His

works are numerous and of great excellence. We select one that is peculiar to France, but which is suggestive of many Art-applications.



We engrave the Cover of an album, of great refinement in execution. The ground is silver gilt. It is the manufacture of F. beauty in design and of much delicacy and mother-of-pearl, the ornamentation is of silver, PINGOT, of Paris, whose works of this order



attracted general attention and admiration. They were acquired, chiefly, by the eminent firm of Messrs. HOGGESS, of New Bond Street, who, as stationers, are unrivalled for the taste and judgment displayed in the selection of articles to which their attention is devoted.

best that France or any other country can boast of at the present time. Figure-subjects, landscapes, and flowers are rendered with equal skill, and with the highest finish in all their details, on vases, jugs, cups, plates, &c. These paintings, too, are remarkable for the delicacy and transparency of their colours. Foremost among the contributions of Messrs. Minton is a magnificent vase, decorated by Herr Yahn with figure-subjects in the manner of Watteau; of its kind there was nothing finer than this vase in the Exhibition.

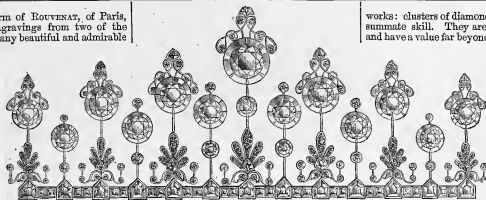
There is, however, one description of decorative porcelain in which Messrs. Minton leave all rivals, whatever their nation, in the rear; it may indeed be called, without the least disparagement of their other works, that in which they pre-eminently excel; certain it is that no firm in England, and but few on the Con-

tinental, have paid so much unremitting attention to it. We refer to the class of Faience usually designated Majolica; that massive ware, of bold design, and bolder ornaments, and positive colours, principally blues, yellows, and greens. The first great display of majolica by Messrs. Minton was, if we remember rightly, in the Paris Exhibition of 1855, where it attracted universal attention and admiration. Since that period the manufacturers have still further developed the resources of their establishment in this branch of their works; and now, as just intimated, they stand without a rival. The variety of objects of this kind exhibited by them was great, and they were seen not alone in the space allotted to them in the building, but dispersed about the galleries in the form of garden-seats, flower-pots, and flower-vases. Among the finest examples were a very large jug, or ewer, decorated with

# THE PARIS UNIVERSAL EXHIBITION.

The renowned firm of ROUVENAT, of Paris, supplies us with engravings from two of the most perfect of its many beautiful and admirable

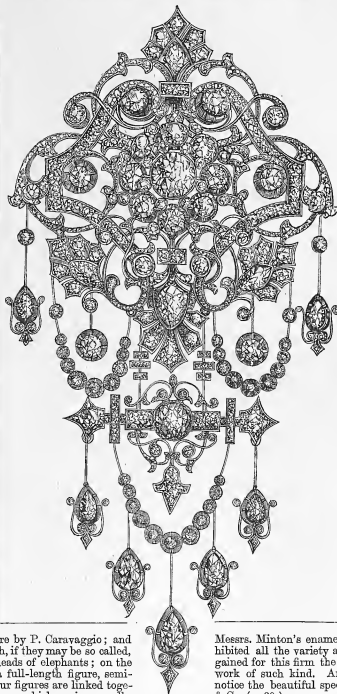
works: clusters of diamonds, arranged with consummate skill. They are objects of high Art, and have a value far beyond their intrinsic worth.



The two Pillars for lamps en-



graved on this page are selections



from the works of BARREZAT, in



Cast Iron; admirable in design.

figures of the gods, from a picture by P. Caravaggio; and a noble vase, the handles of which, if they may be so called, are naked boys seated on the heads of elephants; on the other two sides is respectively a full-length figure, semi-draped, of a young girl. The four figures are linked together by a sort of floriated wreath on which, as in a cradle, repose smaller figures, one between each of the larger. In many examples of Messrs. Minton's Faience, the figures introduced are of parian, whose whiteness, in juxtaposition with the brilliant colours of the other parts, renders the whole most effective, and increases the richness of the object. To descend, for an instant, from these artistic works to others of an almost strictly utilitarian character, we may remark that

Messrs. Minton's enameled tiles, or encaustic paving, exhibited all the variety and elegance of pattern which have gained for this firm the high reputation it has for mosaic work of such kind. And while speaking of it we must notice the beautiful specimens exhibited by Messrs. Maw & Co. (p. 20.)

It is almost like passing from a picture-gallery, filled with brilliant examples of the painter's art, into the quietude and repose of a gallery of sculpture, when we turn from the examination of such productions as we have just described to look at the contributions of Messrs. Wedgwood and Co., who exhibited several services of pure and, comparatively, unadorned china, perfect in work and finish, and admirable in form. But the fame

# THE ART-JOURNAL CATALOGUE OF

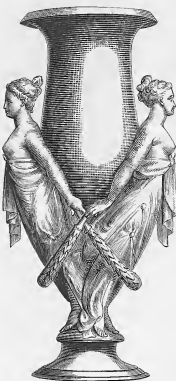
We engrave four productions in Porcelain by pre-eminent for beauty of design, exquisite Thus, they are of comparatively small cost; but



Others, of Paris, whose Works are at Lámoges, Haute Vienna. They are of white porcelain,



modelling, and great refinement of finish.



Occasionally they are of delicately tinted clay, manifesting the purest artistic feeling.



There were few things in the Exhibition more coveted by connoisseurs and persons of taste.

of the long-renowned Staffordshire factory will always be associated with that peculiar ware which originated with Josiah Wedgwood, and is still known under the generic term of "Wedgwood," in whatever form it appears. The spirit of Flaxman seems still to hover about the establishment at Etruria, though it cannot rekindle in his successors the genius which animated their great prototype. Still, there is abundant evidence that his example has left an abiding influence. Messrs. Wedgwood's *prize de resistance* was a large chimney-piece (vide p. 222) of Derbyshire alabaster, in which are inserted numerous *plaques* of figure-subjects on a sage-coloured ground. These ornamental bas-reliefs have a beautiful effect in combination with the marble in which they are set. We noticed also in several of the more important objects of English cabinet-work, such as those of Messrs. Craze, Lamb, Wright and Mans-

field, &c., similar introductions of Wedgwood *plaques*, which, when judiciously used, as they are in these instances, add much elegance to the object, while they relieve the sombre hue of the wood when this is dark, or render it more effective when it happens to be light, as maple and satin-wood, for example. Of the various tints or colours employed for the groundwork of "Wedgwood," none, to our mind, is so pretty and effective as the delicate *sage* which the manufacturers produce, though grayish blue seems to be more generally in vogue. Messrs. Wedgwood & Co. exhibited, in addition to those works we have specified, a variety of others—dishes, trays, &c., to decorate which they secured the aid of M. Lesore, a French artist resident at Fontainebleau. There is considerable talent evinced in his paintings, but they are deficient in much of the delicacy and refinement that are seen in the

# THE PARIS UNIVERSAL EXHIBITION.

The establishment of M. JOSEPH MARS, the "Cristallerie de Clichy," has been long renowned throughout Europe, having obtained

first-class Honours in all Exhibitions since 1843. We select for engraving a few of the

many beautiful works which attracted marked attention and admiration; these have been, chiefly, acquired for the Museum at South



Kensington. The manufactory is famous not only for its crystal glass, but for productions

in what is called "monsealine;" for Boce Du Barry, Sèvres blue, turquoise and emerald; for

Venetian glass also; and for certain chemical processes which have long defied competition.



We give on this page engravings of four PANELS in TERRA-COTTA, the

art in which the firm has achieved great excellence and eminence since



productions of MARSH, of Charlottenburg; they are from the designs of a famous German sculptor, and are admirable examples of a branch of

art in which the firm has achieved great excellence and eminence since a period far back in the present century. Herr Marsh has the advantage of a clay of harmonious colour and of remarkable fineness of texture.

pictures of other French painters on porcelain, and also in some of our own.

THE ROYAL PORCELAIN MANUFACTORY OF WORCESTER (*vide* p. 56), which is under the able management of Mr. R. W. BIRDS, offered but a limited display as to quantity, but the quality of its productions was of the first order. We noted, especially, some vases. The forms of two or three are peculiar but striking, so also is the ornamentation, which is in perfect keeping with the designs. Among the glass exhibited by Mr. GIBBS, of London, was a small but elegant breakfast service from the Worcester works, made for the Countess of Dudley. It is covered with jewellery of turquoises so brilliant as to vie with the real precious stones themselves. There were other objects in the Worcester "exhibits" in which this jewellery decoration is carried to perfection.

With a passing glance at what is usually regarded as an inferior order of the potter's art—stoneware and terra-cotta—we take our leave of the English department. Messrs. DOULTON AND WATTS, of Lambeth (*vide* p. 94), Messrs. J. and C. PRICE, of Bristol, Mr. JONES, of Stoke-on-Trent, Mr. BROWNFIELD, of Cobridge (*vide* pp. 186, 187), were the principal exhibitors, and their works were generally meritorious for excellence of material and artistic character. The terra-cotta display from South Kensington, exhibited in the Park, showed to what admirable decorative purposes the architect may employ this material, which in England rarely, or never, loses its colour, as do stone and marble. The late Mr. Godfrey Sykes set an example of its use, which, we trust, may, in process of time, be extensively followed.

# THE ART-JOURNAL CATALOGUE OF

We engrave a TABLECLOTH of Damask, one of the many valuable contributions of Herr

JOSEPH MEYER, of Gross-Schönau and Dresden. His productions stood high among the best of

their class, being, for the most part, of very beautiful designs and of exquisite fabric. The



establishment whence these works issue is one of the most extensive of Germany. M. Joseph

Meyer producing articles of the costliest order, and also those of low price. This design is

by KUMMHOFF, Professor of Ornament and Design in the Polytechnic School at Dresden.

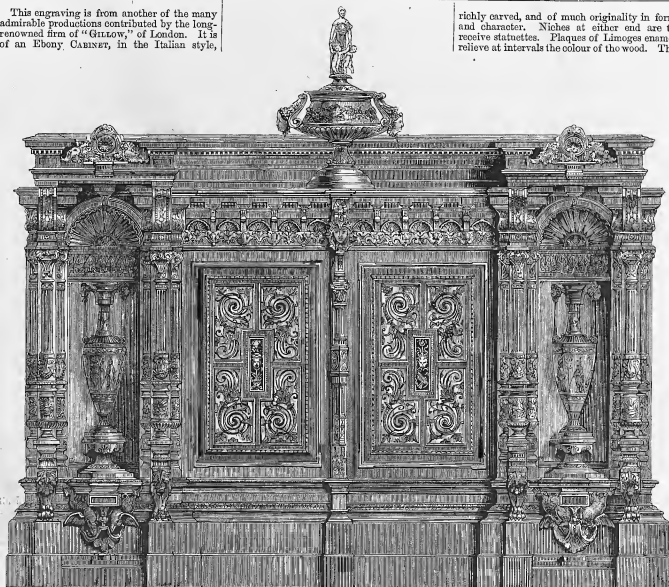
PRUSSIA, to which we must now add SAXONY, for the fortunes of war have recently united these two formerly independent kingdoms into one,—and they were associated together in the Exhibition,—next demands notice. With the exception of works from the two ROYAL MANUFACTORIES of BERLIN and DRESDEN, the contributions from these countries, so far as relates to high-class porcelain, were few, and, only in two or three instances, valuable from an artistic point of view. Yet from neither country, nor from Austria, do we perceive indications of advance in the ceramic arts. From the Royal Manufactory of Berlin were numerous examples of painted vases (*vide* p. 28). Especially worth noting was a series of five, in the form of jars, decorated with scenes from the “Nibelungen,” painted in bistre upon a light greyish ground. The designs for these pictures were sup-

plied by Professor Kolbe, brother of the late manager of the Berlin works. On another large vase Professor H. Blomberg has represented the Goddess Freia drawn in a chariot by two wild cats; and another, which is divided into two sections, or bodies, shows a series of eight figures, modelled in high relief, encircling the upper body. These figures represent the eight old provinces of Prussia. In the handles of this vase is introduced the Prussian eagle. Some breakfast-services from the same establishment are very elegant, especially one richly yet chastely jewelled; the larger pieces, such as the tray and coffee-pot, being also beautifully painted. Certainly, if Berlin porcelain has not advanced at equal strides with some other nations, she has made no retrograde motion, whether we look at her majolica ware, her colossal vases, painted services, and imitations of the antique. But it is not

# THE PARIS UNIVERSAL EXHIBITION.

This engraving is from another of the many admirable productions contributed by the long-renowned firm of "Grosow," of London. It is of an Ebony Cabinet, in the Italian style,

richly carved, and of much originality in form and character. Niches at either end are to receive statues. Plaques of Limoges enamel relieve at intervals the colour of the wood. The



work is of great merit in design and execution, and attracted marked attention as one of the best productions of British cabinet-makers.



We engrave three of a collection of MOSAICS exhibited by Signor MONTENAPOLI, of Florence,



leading attractions in the Italian Court. They are "Florentine Mosaics," the colours being



those of the natural stones, charmingly arranged and composed on tablets of black marble.

merely in this high class of works that she holds her own; there are scores of objects, blending utility with ornament, for the use of others than the wealthy classes, which testify to the skill and cultivated taste of their producers.

The Royal Manufactory of "Dresden" porcelain, at Meissen, under the able direction of Herr Kuhn, notwithstanding the untoward events of 1866, maintained its contest in the arts of peace, with the rival establishment in Berlin. Dresden exhibited, far more numerous than might have been expected under her recent political situation, works which seem to be peculiarly her own (*vide pp. 8, 120*)—looking-glasses, large candelabra, vases, jars, bottles, not to omit her Watteau-like figures of shepherds, shepherdesses, with the *noblesse* of past centuries, the powdered and labelled *gentilhommes* and high-heeled dames of the

court of Louis Quatorze, recalling all its gay traditions. Both in its manufacturing and artistic resources Meissen has ample means at command, and employs them to good purpose, though the talent developed is not unfrequently engaged upon frivolities. There was, nevertheless, much of the painted porcelain that showed Art-work surpassed by nothing in the Exhibition, prominent among which were some pieces decorated with subjects from the cartoons of Schmor and Dendemann. A gigantic candelabrum, designed by Herr Wiedemann, is almost unique as a work of ceramic art. Another remarkable object was a table, painted by Herr Müller, the centre from one of Schmor's great classic compositions; round which, but separated from it by a wide circle of arabesque ornament, is a series of pictures also of classic character. This table-top is a beautiful example of genuine Art. A rare

# THE ART-JOURNAL CATALOGUE OF

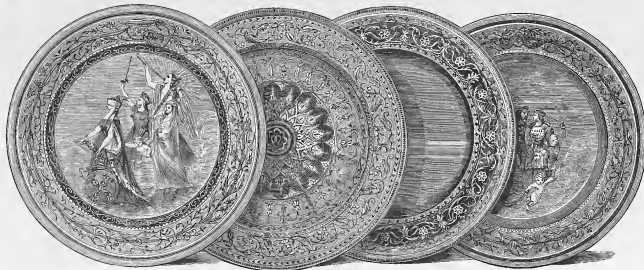
M. LEPEG, to whom the Exhibition gave highest rank among the artists of France, supplies us with materials for another page.

All his productions in ENAMEL are of the best order

of Art; they may be placed, without disadvantage, beside the greatest works of their class, of any age or country. The difficulties



over which he has triumphed, the rare intelligence by which his pencil has been guided, account for the "success" that has attended all



his later efforts. France may be proud of this able and admirable artist, who has been justly rewarded with a "decoration" and a *medaille d'or*.

evidence of the taste and intelligence which direct the manufactory at Meissen was seen in the simple yet elegant forms of so many of its productions—forms derived from the best examples of the old Greeks. Equally entitled to praise is the style of ornamentation adopted on these objects, whether they are painted, or raised figures in the style of Wedgwood ware.

VILLEROY and BOCH, of Mettlach, Rhenish Prussia, made a good show, of a certain class of works, among the private exhibitors. Their factories are extensive, employing, we understood, two or three thousand workmen: a very large number of these are engaged in making encaustic tiles for the floors of churches, halls, &c. But their more artistic productions are statues of Porcelain, and in terra-cotta, of which they exhibited numerous specimens of a good order, though certainly not equal in purity of material and

delicate execution to the statues of Copeland and of Minton. It must, however, be remarked that Villeroi and Boch make no pretence to rival our countrymen in the quality of their materials: their purpose is to produce good works at a reasonable price, and for this they use a coarser kind of clay than Parisian, or, as it is sometimes called, jasper; that they employ is technically known as Carrara biscuit; and of this, besides the smaller statues just referred to, were some larger figures, and vases excellent in form and in ornamentation of a simple but pure kind. Among other notable exhibitors in the Prussian department were P. and E. MARCH, of Charlottenburg, who contributed vases and other objects in terra-cotta most creditable to their taste (*vide pp. 229, 301*); TIESSCH and Co., of Allwässer, were large exhibitors of varied productions; services for the dinner and tea tables, vases,

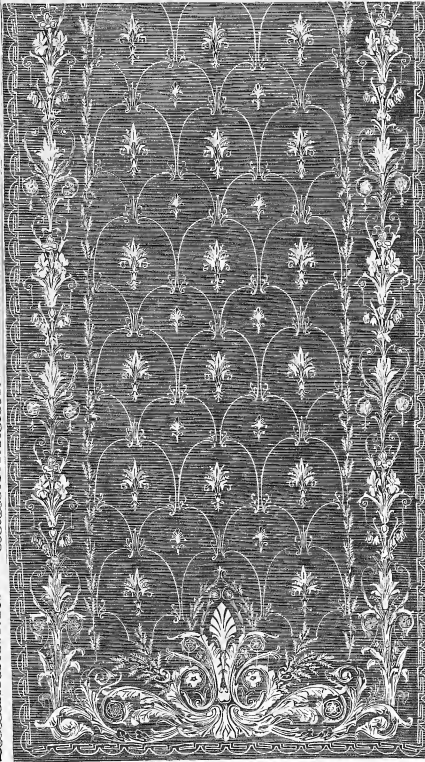


# THE PARIS UNIVERSAL EXHIBITION.

We engrave two other Embroidered Curtains exhibited from a large display of productions of the class, the greater number of which may be



bited by the well-known "White House"—the Maison Blanche—of the Boulevard des Capucines; they are selected



regarded and described as works of Art. They are designed by artists of ability, under the direction of the superintendent of the establishment, M. LEOPOLD MEUNIER.

tause, (*vide* p. 126), which, if not of the very best order, are certainly far superior to the ordinary run of manufactures that do not aspire to be high class goods.

ITALY, in the extent, variety, and beauty of her ceramic productions, took a high place in the Exhibition. Her manufacturers sent works fit to adorn the palace of royalty, and objects of utility adapted to the requirements of the peasant. The ahead of all her countrymen is the MARGARET GIORI, of Florence, whose establishment has been handed down from father to son through considerably more than a century. It was founded by Count Giori shortly after that of Sèvres, and though in the Exhibition of 1851 its contributions were so inconsiderable as almost to escape

notice, yet in that of 1862 they attracted marked attention, and were deemed worthy of medals. We have given two pages of selections from these works (*vide* pp. 73, 229).

J. RICCARDI, of Milan, sent an excellent assortment of porcelain, plain and decorated, both for use and ornament (*vide* p. 216). His contributions, in variety and excellence, are surpassed only by those of the head of the noble house of GIORI. PADOA and CAROCCI, of Perugia; J. GRAZZINI, of Mantolupo; ANTONINO and SON, of Nove; and J. RAMPIN, of Padua, were the other principal Italian exhibitors. The last mentioned showed some good imitations of Japanese, Chinese, and Etruscan vases. The works of J. DAVEN, of Milan, we have noticed previously, among the French productions, where they were exhibited.

# THE ART-JOURNAL CATALOGUE OF

We select examples of works in  
Crystal Glass—DECANTERS, GON-

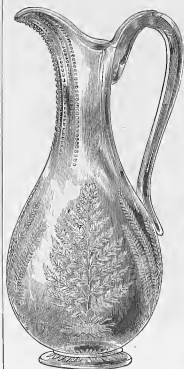


GLASS, and WATER JUGS—the manu-  
facture of MESSRS. PELLET, of Lon-

Pellet are actual producers as well as exhibitors; the glass is made by them, and is decorated by artists



in their employ. Unquestionably, they surpassed all the best of them in forms and ornamentation derived from Art. Their collection was limited to table-



don, who have been previously repre-  
sented in these pages. Messrs.



glass—objects of daily use; upon these they bestow exceeding care, producing them in great variety.

Russia was represented entirely, with two or three exceptions, by the IMPERIAL MANUFACTORY OF ST. PETERSBURG: the collection was not large, but it was varied, and among it were some treasures of delicate material and most refined workmanship. There were also vases, lamps, and other objects of luxury, that would not discredit those European nations which have long and successfully laboured in this field of industrial Art.

SWEDEN had a small display very creditable to the taste of her manufacturers, from whom the Art, in its highest branches, has never received much attention. S. GÖRANSSON, of Stockholm, exhibited several good examples of parian, faience, and porcelain. (vide p. 184), the last coloured with great delicacy, and giving

evidence that decorative ware is at length stimulating the taste and skill of the manufacturers of that northern country. The ROSENSTRAND MANUFACTORY, Stockholm, contributed various specimens of the kind, just enumerated, and some china, all of a comparatively good order. The yellow glazed earthenware for ordinary domestic use is excellent of its kind.

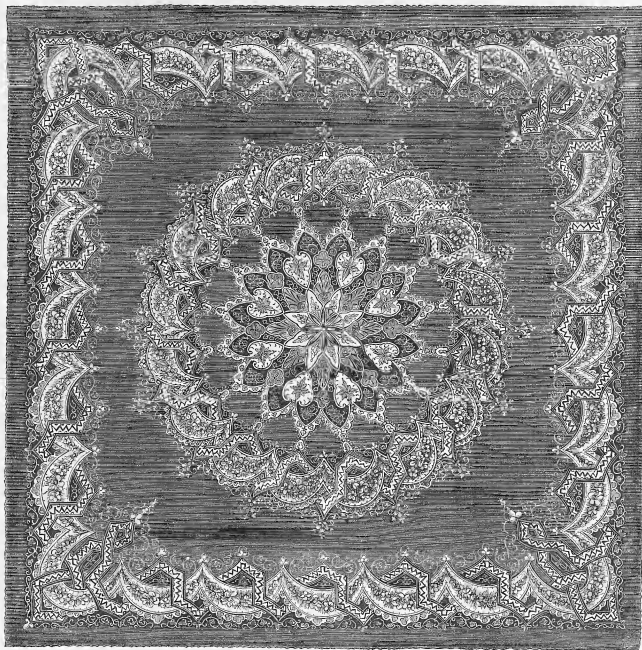
DENMARK was represented chiefly by the ROYAL PORCELAIN MANUFACTORY OF COPENHAGEN, whose productions in porcelain and basalt-ware call for no special remark, though they are by no means of inferior quality, either in material or decoration. CHRISTENSEN & Co., also of Copenhagen, were exhibitors of some very ingenious and delicate parian, in the form of flower-stands, &c.

# THE PARIS UNIVERSAL EXHIBITION.

Mr. JOSEPH WIMMEY, of London, was one of the few contributors of embroidered and printed Tapestries who upheld the character of England in that branch of textile art. He

exhibited examples in great variety,—those that were printed by hand-blocks and those that were entirely the work of the embroiderers. They were, for the most part, of excellent de-

signs, and harmonious in the arrangement of colours. We engrave one of them, selecting that which is a specimen of printing; it is in all respects good, and of "fine" colours. Great



Britain failed to maintain supremacy in textile fabrics—in such productions, that is to say, as derived attraction from the influence of Art. No doubt, in excellence and durability of ma-

terial we competed with the best producers of the world,—leaving, indeed, the manufacturers of France, and even of Germany, far in the rear; but we seem to have been satisfied with

thus sustaining our admitted superiority. It is not to the credit of our Schools of Art that but very little advance was shown in 1867, as compared with 1852, or even 1851.

In the common pottery of Denmark we observed the true spirit, and the actual fulfilment, of good design.

BELGIUM, whose iron-work and carvings in wood and marble take so high rank in the Art-industries of Europe, made no pretence of competing with other nations in the class of works we are now considering. This comparative indifference is the more surprising, when it is remembered that the country is renowned for artists of the greatest reputation; consequently, that in Belgium might be found men whose talents, employed on the decoration of porcelain, would give her an elevated place in this, as in other branches of manufacture in which she undoubtedly stands conspicuous.

The only Belgic exhibitors whose productions made any ap-

proach to Art-works were DEMOL AND SON, of Brussels, who sent good specimens of painted ware; BOCH, BROTHERS, of Tournay; and ENGELBENNE AND DECHAYVENO, of Mons; the contributions of the last-named manufacturers were simply examples of white china.

HOLLAND was even worse represented than Belgium; only one firm exhibited, that of JACOB AND SON, whose imitation porcelain, Chinese and Japanese, was very creditable.

BAVARIA is another state that had but a limited show; two names, however, must be recorded as contributing examples of porcelain painted in a manner which might be expected in a country where the Fine Arts are so highly cultivated. The vases, &c., of WIMMES, of Munich, and SCHMIDT, of Bamberg, were but little inferior in decoration to the best in the Exhibition.

# THE ART-JOURNAL CATALOGUE OF

The renowned firm of BACCARAT



AND CO., manufacturers of Glass,



distanced all competitors of "All

Nations," occupying immense space by a rare and



very beautiful collection of objects of various classes



—of every kind, for household use and adornment;



many of them were of the highest order of Art,

admirably designed and exquisitely engraved and



decorated. The firm made immense exertions, with



corresponding success. We engrave a limited selection.

SPAIN, in the stall of Mr. PROCKMAN, an Englishman, we believe, who settled at Seville, exhibited a good display of earthenware, especially some vases of Arabic form and ornament, with the peculiar glaze used by the Moors when resident in Spain. Mr. Prockman is said to have discovered this secret, which for centuries was supposed to be lost, from a gipsy in his employ, in whose family it had been handed down. The factory at Seville employs three thousand pair of hands, and it supplies a very large portion of Spain with earthenware, chiefly for domestic use.

EASTERN COUNTRIES. Under this general heading must be included Turkey, Algiers, Morocco, Tunis, Egypt, and China.

From all of these countries were there contributions of ceramic ware, of which we have no space to give any detailed notice.

Little is needed in the way of summary. In the foregoing remarks the desire has been to point out the most important exhibitors of the various countries in this notable branch of Industrial Art; to speak of their works generally, and particularly, when it seemed requisite; and to describe their peculiar excellences. That some nations have made considerable advances since the last great International Exhibition is self-evident; and there are few, if any, impartial judges who will not admit that, in this progress, England undoubtedly takes the lead.

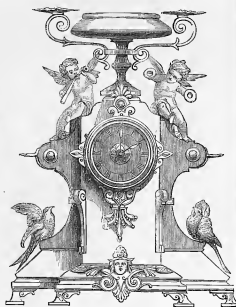
# THE PARIS UNIVERSAL EXHIBITION.

The "COMPAGNIE DES INDES" produces



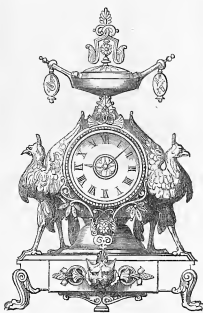
not only works in the onyx marble—its speciality; its issues in bronze are

capital. Under the judicious direction of M. Viot, its productions are invariably of a high Art



order; the most eminent sculptors and designers of Paris being employed by the extensive and proc-

engraved some of its more prominent and imposing works; on this page we give examples of those



that are made more for general use, but which are not less meritorious as works of Art—Clocks and



among the best of the French.



petuous establishment. It marks second to no house in France, and is largely appreciated in England. We have



CANDELABRA; these are generally in bronze-doré, intermixed with the marble of Algeria.

## FINE ART AND DECORATIVE BRONZES.

BY GEORGE WALLIS, SOUTH KENSINGTON MUSEUM.

THE reputation which France, and especially its capital, the City of Paris, has achieved during the last twenty-five years in the production of bronzes, from the highest and noblest efforts of the sculptor to the smallest and comparatively the most insignificant ornamental detail, was fully sustained by the very remarkable and extensive display made in the Universal Exhibition of 1867—a display before which the most successful efforts in the exhibits of other countries sank into comparative insignificance; although in some special efforts France was not permitted to carry off the palm

uncontested, where the Art-strength of its competitor had been really put forth. In point of extent and variety, however, the French Bronze Courts surpassed anything of the kind ever seen in any Exhibition.

Nor is it a matter of wonder that it should be so. France has created for herself a special industry, which counts its gains by the million sterling; and with which, from the fostering care of the state, the municipality of Paris, and the enlightening course of action pursued by the ironists themselves, whether employers or employed, all foreign competition is practically useless. This success is based on the special preparation and education of the workers, by a well-organised and widely-recognised system practically unknown in other countries, except, probably, in some of

# THE ART-JOURNAL CATALOGUE OF

M. CHARLES OUTIN, the leading "Horologist" of Paris, who "fur-



nishes" the Emperors, and many of the other sovereigns of Europe, sup-



plies the objects engraved on this page. They are chiefly "Cristallines"; one of them was made for

the Empress, another for the Queen of England, and another for the Empress of Russia. They are enriched by diamonds and other



precious stones, but their value is mainly derived from the influence of Art. They are works of great beauty, such as elevate the



rank of the goldsmith, to that of the artist, and may not be classed under the head of Art-manufacture. We have had repeated oppor-

tunities of directing the attention of manufacturers of all classes to pro-



ductions exhibited by the jewellers of France, as suggestions of much value



and importance to various other orders of producers. They cannot have failed to prove valuable as Art-suggestions.

the German States. Thus competitors with France must, to ensure any degree of success, commence, not with the foundry and the workshop, but with the School of Art, and gradually train the student in designing and modelling for metal-work, or educate the young worker in the class room. In no other way can the skill which exists in the extensive ateliers of the bronze manufacturers of Paris be emulated, still less rivalled; and it is doubtful at this time if any nation would think it wise to enter into a competition, the battle-ground of which is so thoroughly occupied by such an army of skilled artists and artisans.

The lesson here taught, however, does not end with the bronze industries. In all parallel phases of Art-manufacture the principle so clearly seen and so wisely acted upon by those who established the bronze trade of Paris, is acknowledged as sound

and good. It is simply a special education for a special purpose. Here has been no frittering away of the time of the student or young workman in the vague pursuit of artistic generalities. His studies have been pursued of a set and well-defined purpose; and those who have undertaken to direct them have turned neither to the right hand nor to the left in the effort to do the work they had undertaken.

But whilst our elementary system is far superior, as we now find distinctly acknowledged by the best men in France, from the fact that in the reorganisation of their Schools of Art they are now adopting its best features, there is in England an incessant hankering after the mere pictorial by the students; and this unhappily has to be yielded to in a measure, as a popular method of securing attendance in the classes. This is very much worse

# THE PARIS UNIVERSAL EXHIBITION.

Herr A. BEMIS, of Mayence, held a very foremost rank among the many admirable manu-

facturers of furniture, contributors to the Exhibition from the several kingdoms and states of



Germany. Their works were generally of carved wood; carved by intelligent artisans

from designs supplied by accomplished artists. We have given several examples, and in adding

another, we add one of the best. The CABINET exhibited by Herr Bemis is of light oak.

than the loose system of drawing formerly permitted, and even encouraged, in the French schools; for although the methods were loose, the subjects drawn by the students were always, and of set purpose, adapted to the special wants of the students industrially. Thus the student's eye was educated, if his hand was not always drilled into that accuracy which, in spite of all pernicious theories about "freedom of handling," "dashing effects," &c. &c., is the best possible foundation for the future practice of the true artist and designer. If, however, our Schools of Art quit, as it is to be feared they are quitting, the study of pure forms, expressed by pure lines, for the vague generalities of the "any how" system of the French schools of the past, to surely shall we find ourselves in the position, in a few years hence, of having to begin our work again. Indeed, there is not a little which already requires doing

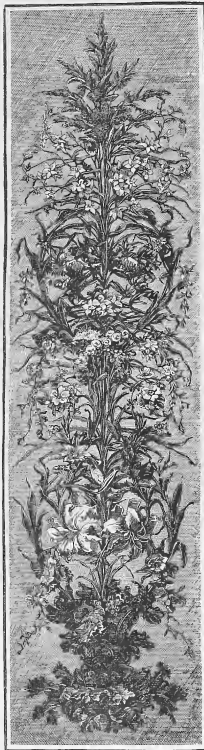
over again at the present time, in the matter of sound elementary instruction.

So far, then, whilst indicating the source of strength in our French neighbours, it has been thought useful to note one source of their weakness, which, since 1862, those best able to judge of the subject amongst them have candidly acknowledged, and with some degree of alarm have sought to remedy, by a revision of their elementary system of instruction. In doing this perhaps the inexperienced amongst ourselves may be benighted, although it would be hopeless to expect to make any impression on those wholesale admirers of the *stop-dash and stamp* school of elementary training, who confound the study of Art with its practice, and do not see that the *freedom* which comes of the well-disciplined eye and hand of the accomplished artist is simply a vicious



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This charming composition is one of the designs for a panel of silk, the production of



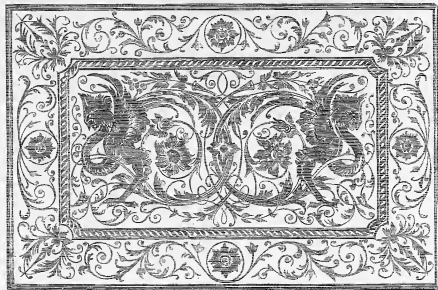
M. ALEX. WAQUET, "Dessinateur et Decorateur," of Paris. It is a work of great beauty.

We have already accorded justice to one

of the best artist-manufacturers of Paris,



M. EMILE PHILIPPE. We engrave on this page | a Jewel-Box, and the Cover of another, very



beautiful examples of design and of manipulative skill. M. Philippe received a gold medal.

license of a very doubtful, if not positively mischievous character in the mere student.

At the period of the Exposition of 1844, at Paris, the bronziers of that city were fairly commencing the prosperous career which has since distinguished them above nearly all other producers of the *objets d'art* for which the capital of France is so famous: and they had at this period a special school for bronziers, "Ecole Communale," Rue Menilmontant. Subsequently this was abandoned, and the Société des Fabricants de Bronze took up the question of special prizes to be awarded to those who, with the Art-knowledge obtained in the schools, devoted their attention to the special technicalities of the bronze trade. The success

which attended this course of action over a long period was fairly illustrated in the exhibit of that association in Class XCIV., No. 163, of the Exhibition, where the prize works were displayed. These consisted mainly of examples of modelling, turning in bronze, brass, and copper, spun work, chasing, *repoussé*, and casting, together with designs executed since the period of the last Exhibition in Paris, in 1856.

There was a peculiarity about this exhibition of the results of the efforts alike of employers and employed, to improve, as well as to keep up the standard of excellence, which is worthy of careful consideration. For it must be quite clear to any one who takes the trouble to reflect on the value of this display,

# THE PARIS UNIVERSAL EXHIBITION.

This very beautiful HAND-MIRROR is of carved wood, one of the many

Allard and Chopin held a very foremost place in the Universal Exhibi-



admirable productions of M<sup>r</sup>. J. ALLARD, fils, and M. CHOPIN. It is of sculptured pear-tree wood, the work of an accomplished artist. M<sup>r</sup>.

tion, occupying a prominent place among the most eminent Ebouistes of Paris, and rightly obtaining the highest honour—a *medaille d'or*.

that it was a guarantee at once of employment to the successful student, and of an efficient Art-workman to the brouzist. Here, we saw the *technique* of the manufactory fairly separated from, and yet ultimately brought into connection with, the School of Art, and that vexed question, "Why is not practical design taught in Schools of Art?" fairly answered by the illustration that the manufactory alone can give the practical turn to the studies which it is the business of the School of Art to initiate and promote.

## FRANCE.

As a matter of course, the French bronzes claim precedence in this essay; and as bearing more distinctly upon the special pur-

pose of the Exhibition as an industrial display, the decorative and ornamental bronzes will receive attention before those which must be considered as essentially works of Fine Art.

No visitor to the Bronze Courts of the French section of the building in the Champ de Mars could fail to be struck by the extent and variety of the works exhibited, and the style and taste displayed not only in the forms, but in the singularly happy combination of colour as a whole; at once giving that contrast, whilst preserving the harmony essential in true works of Art. The great marvel, however, was how few instances occurred in legitimate bronze works in which these important points were neglected; for it was only where the fictitious use of enamel, or

# THE ART-JOURNAL CATALOGUE OF

From the many beautiful and costly works produced and exhibited by executed. The production was one of the Art-treasures of the Exhibi-



the renowned firm of BOUCHERON, Jeweller, of the Palais Royal, we select for engraving a CARD-BOX, of gold, with enamel plaques; the enamel



tion. We engrave two of the four sides complete; of the other two we give the enamelled parts. The four sides, it will be observed, are



being examples of the skill of LAFAYE, by whom they are designed and



represented by four figures. The idea is a happy one, and suggestive.

imitations of that method of polychromy, were attempted that any real failure in this respect can be said to have occurred. Amongst the really representative exhibits no case of this kind can be quoted.

Take, for instance, the admirable collection of works exhibited by M. BARBEDIENNE. Here were brought together specimens of decorative bronze casting and enamelling upon metal which stood unrivalled. Essentially decorative, the highest artistic skill had been brought to bear upon the individual works; and it was only in the integrity of the decorative result that any difference could be discovered between these works and those which must be classed as essentially Fine Art works. As an instance, the companion bust to the Gorgoni, designed and modelled by the Duchess Castiglione-Colonna, now in the South

Kensington Museum, and exhibited at the Royal Academy in 1866, may be quoted. The use of various tints of bronze, and the addition of gilding and silvering when required, was at once decorative and artistic; yet there was no sacrifice of form or expression, for in these qualities the Art was grand and severe. The ornamental adjuncts to the costume permitted these contrasts being carried out without conveying any sense of incongruity, since the work was the gainer by being so thoroughly decorative. The bronze statues and statuettes exhibited by M. Barbedienne were all of the highest character, and displayed the best qualities of decorative Art-works in bronze. As specimens of casting and chasing they were perfect.

Bronzes of a dark tint, of a highly artistic and decorative character, were exhibited by M. G. DENTIERE, jun.; and the con-

# THE PARIS UNIVERSAL EXHIBITION.

We engrave also a CHATELAINNE of gold—a fine specimen of Art-manufacture, also the produc-



tion of M. Boucheron, who received, and was entitled to, the highest honour the Exhibition could accord to the eminent goldsmith and jeweller.

This CHALICE, the work of M. GROSZET, is a production of the very highest merit—a perfect



specimen of its class, the chiselling of surpassing delicacy, with enamelling of great brilliancy.

trust of these with the remarkable specimens of bronze ormolu works exhibited with them, was very striking and effective. This effect was further heightened by the tapestry background which the exhibitor has so judiciously and tastefully placed to make up the *ensemble*; a lesson in decorative arrangement which might have been taken with advantage by many English furnishing houses. Two seated supporters of an oval mirror, over a chimney-piece in white and red marble, each holding a candelabrum, with other decorative adjuncts in bronze ormolu, formed a very striking feature of Dufrene's display.

In the specialty of *ornement*, in which the French bronzi-  
ers are usually very successful, M. VICTOR PAILLARD's examples certainly stood out as very exceptional. They were decorative works

of a very high class; the treatment singularly picturesque, without losing the character of the sculptural, whilst they displayed a singularly successful appreciation of the happy and innocent moods of childhood, rarely found in even the very best works of modern sculpture. They had great breadth of form, and as specimens of casting and chasing were equal to any other works in the Exhibition.

A very admirable series of decorative bronzes, consisting of a *jardinière* in the Etruscan style, and a tripod table supporting a flower-vase, was exhibited by M. LEROLLE. In these examples the result of that severe education in the generic styles of ornament which concludes the course of instruction in the French Schools of Art was forcibly illustrated, since

# THE ART-JOURNAL CATALOGUE OF

Messrs. C. F. HANCOCK, SON, AND CO., supply us with three of their many "testimonial" works, of which we give engravings on this page. They are admirable as Art-productions, and exhibit the excellence of manipulative

skill for which this firm has been long renowned. The first Vase was purchased at the Exhibition by the Emperor of the

French; the figures and bas-reliefs are by the sculptor MOIRY, the ornamental parts by OWEN JONES. The second is the URN of ENGLISHMAN'S CURR, "run for" at Egham in 1867;



the principal bas-relief represents the signing of Magna Charta—the event having occurred in 1215.

locality of the race. The third is the GORWOOD CURR, 1866; that also is the joint work of Monti and Owen

Jones. These works, with others exhibited by the firm, obtained one of the gold medals.

they showed great originality in the adaptation of the details, *à la Grecque*, to modern requirements, which must be satisfactorily met in the two objects above quoted; yet every detail, as well as the general lines, were perfect in style. A large plateau for a table, modelled and cut in intaglio, was another example of perfect artistic treatment. The details were very minute, whilst the casting was so perfect that no evidences of after-cleaning or finishing by the hand could be discovered, except such as was necessary to clear the surfaces from mould-marks.

M. C. S. MATTEAT, so well known amongst English manufacturers of objects in ornamental metal, exhibited a series of bronzes and other Art-objects, which sustained his reputation for a discriminating taste and originality of conception. The char-

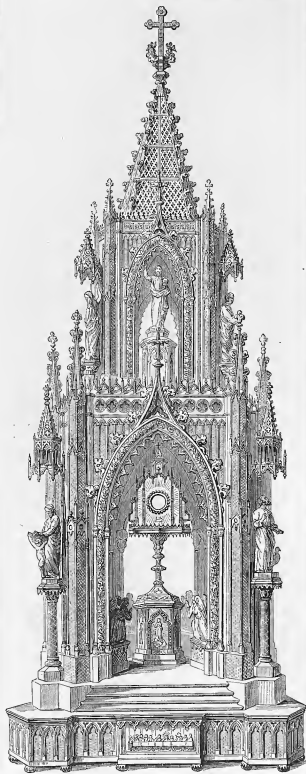
deliers will be noticed under another head. The bronzes were chiefly of small Art-objects, admirably modelled and cast. An excellent collection of these small Art-bronzes, which are so characteristic of Parisian skill and industry, was also exhibited by M. J. DUBREUILLE. The skill, taste, and true artistic judgment shown in some of these works made them of great interest as lessons in this speciality.

Probably few branches of the bronze trade give better illustration of the thorough and loving study of nature which is so evident in the designs and models of the French bronzists as that in which the leading subjects are birds of varied structure and plumage. The close observation of nature, the patient study of texture in relation to form, the scientific and artistic consideration of every point calculated to give effect and truth to the repre-

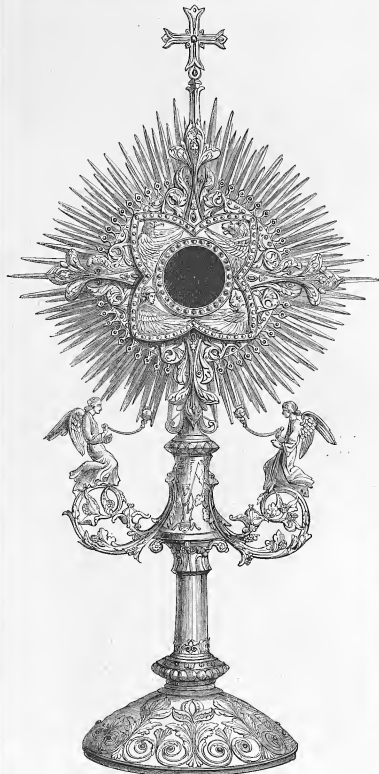
# THE PARIS UNIVERSAL EXHIBITION.

This "TABERNACLE" for the Holy Sacrament is the production of FRANCISCO MORALES, of Madrid, Jeweller and Goldsmith to

We engrave an "OSTENSION," in silver-gilt, one of the many beautiful prod-



the Royal Family of Spain. It is of large size, and was a leading attraction of the Spanish Court; honourable to its producers.



tions, for church uses, of the renowned firm of FOURMAYEUR-RENAUD. It is a work exquisite in design and finish. The design is by M. VOULPIER-DE-DUC.

sentation of the feathered tribe in a metallic substance, is so remarkable, that in this section of bronze manufacture alone enough evidence might be found to show how immeasurably the French modeller and chaser is superior to those of almost every other country, as also to prove the superiority of artistic training, not simply in the school, but in the workshop.

The boldest and most original works of this class were those exhibited by M. ARTHUR CAIN. Vigorous and artistic treatment characterized all the specimens by this artist, whether placed in the industrial section or in that of the Fine Arts, for he contributed to both. A grandly treated vulture was a remarkable example of M. Cain's powers as a modeller and bronzer.

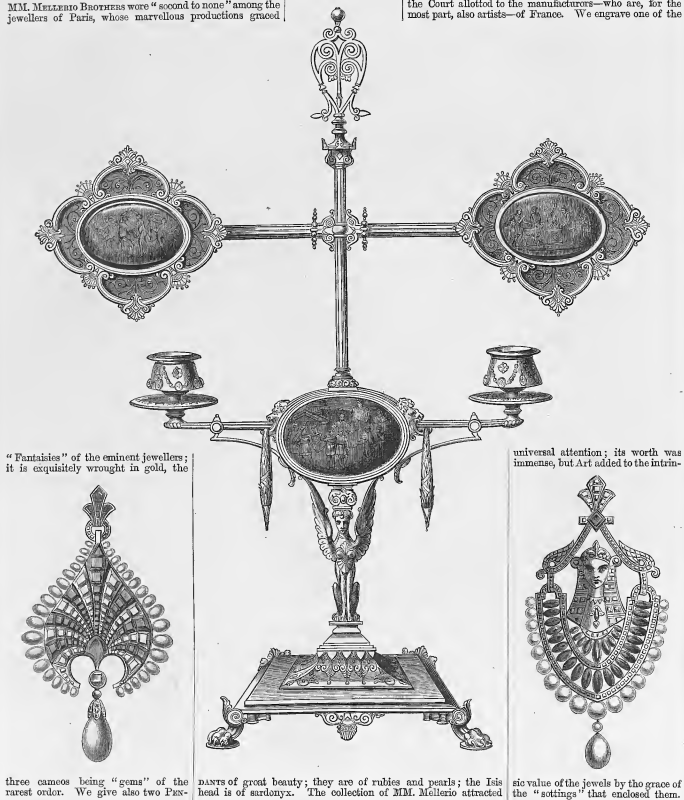
The birds modelled by MORGONIEZ and cast by M. DIEZSCH were admirable examples of their class, in common with other subjects from the animal kingdom. Intelligent marking of the form, and special attention to texture, combined to render some of these works highly interesting as studies.

M. F. J. CANA contributed a small but very effective series of examples of birds, casting of which in bronze presented a triumph of technical art as regards the imitation of texture. M. Cana evidently delights in the softer effects of the plumage, thus taking the opposite treatment to M. Cain. The delicacy with which some of the examples were treated showed how thoroughly the artist had appreciated his models in nature.

# THE ART-JOURNAL CATALOGUE OF

MM. MELLERIO BROTHERS were "second to none" among the jewellers of Paris, whose marvelous productions graced

the Court allotted to the manufacturers—who are, for the most part, also artists—of France. We engrave one of the



"Fantasies" of the eminent jewellers; it is exquisitely wrought in gold, the

universal attention; its worth was immense, but Art added to the intrin-

three cameos being "gems" of the rarest order. We give also two Fan-

nants of great beauty; they are of rubies and pearls; the Isis head is of sardonyx. The collection of MM. Mellerio attracted

sic value of the jewels by the grace of the "settings" that enclosed them.

A small tripod platen, exhibited by M. Cava, deserves special notice from its successful arrangement in design and treatment in the foundry and by the chasing tool. A central arrangement was filled with rabbits and birds. The latter were busy amongst some standing corn, whilst the former gambled amongst some fallen timber and brushwood. An inner circle formed the actual centre, but this was not quite so successful as the other details. The border surrounding the whole work was in compartments, in which stag, boar, and fox hunting were represented with great spirit and artistic skill; a series of sub-panels between these compartments contained the emblems of these various phases of the chase. The work, if executed in silver, would have been considered a success as an example of goldsmiths' work.

An interesting series of small bronze castings of flowers, modelled

from nature with great skill, and chased with an artist's appreciation of the delicate details of the originals, was exhibited by M. DEFEAT. The casting was by M. DEFEAT, and the chasing by M. DALIBARD. The specimens were mounted on slabs of marble and panels of wood, suggesting their use for the decoration of panels of doors, furniture, chimney-pieces, &c. The metallic treatment was perfectly maintained in spite of a remarkably close adherence to nature. They were thus the very reverse of the ordinary ultra-mimetic flowers from nature.

Before proceeding to the consideration of the Fine Art bronzes exhibited in the French section, the notice of the more ornamental and decorative examples may be appropriately concluded by instancing the pair of bronze statues of nymphs designed and modelled by M. CARREER, and exhibited by M. LEMAIRE, in con-

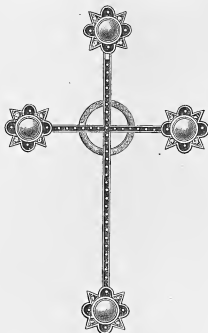


# THE PARIS UNIVERSAL EXHIBITION.

Messrs. PHILLIPS BROTHERS, of London, who received

to imagine the value of the gems, of which

Thus, even in the limited selections we have

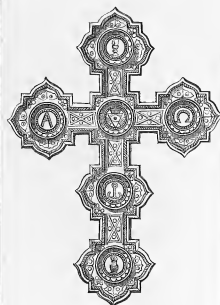


a medaille d'or—the only gold medal awarded for

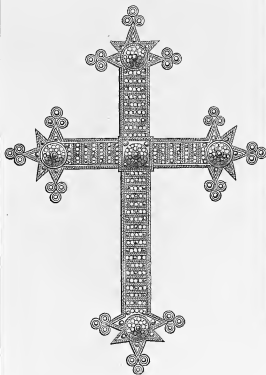
we show but the settings; the settings being,



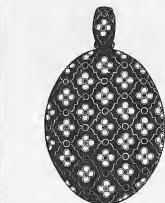
in all cases, fine examples of pure, some-



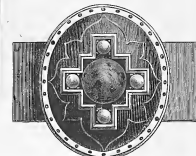
made, the original sources are evident—Scen-



British jewellery—supply us with materials for this page. We can but give the outlines, leaving the reader



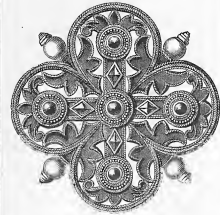
times of high, Art. But Messrs. Phillips are



scholars in this art, having studied the best productions of many ages and countries.



dinavian, Roman, Greek, Byzantine, and



Renaissance. The firm has obtained renown not only in England, but throughout Europe.

nection with his remarkable display of works in ormolu, &c. These, together with a statuette of a Bacchante crowning a figure of Pan, were designed and executed in the best manner of M. Carrier. In these works a system of chasing the flesh-surfaces has been adopted which, in less skilful hands, would have resulted in a vulgar imitation of the pores of the skin, but in these bronzes certainly adds to the effect of the contrast of texture, whilst it gives great softness and delicacy to the flesh portions of the works. The "trick"—for such it undoubtedly is—may be successful in the hands of a master, but would be a perilous experiment if attempted by a chaser of second-rate power.

Of the Fine Art bronzes contributed by French bronze-founders and sculptors, it appears impossible to speak in terms really adequate to the skill shown. The treatment in most cases was

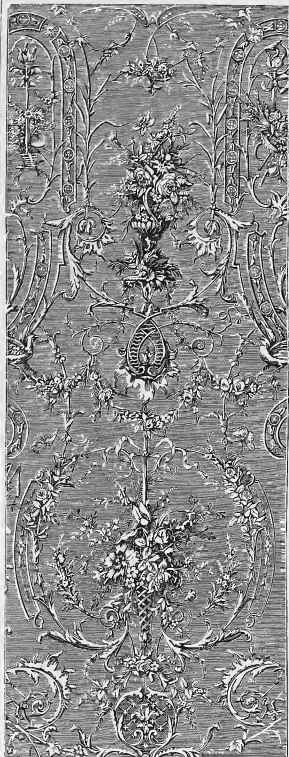
essentially sculptural in principle, yet this was so thoroughly and intelligently adapted to the material alike in colour and texture, the *technique* of the mode of production being carefully not in every case, that nothing could prove with greater force the value of the education by which the sculptors and bronzists of France have been so sedulously trained during the period of the past generation.

In fact, French sculpture in marble seems to have taken a secondary position in relation to what is done in bronze, alike in originality of treatment and choice of subject. One feature, however, deserves special attention. Of late years it is a no uncommon thing to find that the sculptured work in marble is used as a model for the casting in bronze; but invariably the method of reproduction has been carefully considered by the sculptor. The

# THE ART-JOURNAL CATALOGUE OF

MM. F. DUPLAN AND Co. rank among the most renowned

MM. Duplan, by obtaining aid of the best artists, secure the most admirable designs;



fabricants of Paris as producers of FURNITURE SILKS for curtains, chair-covers, &c., and as tapestries for rooms.

and in grace and richness of material their works are unrivalled. We engrave two examples of those they exhibited, to which the highest "honour" was awarded.

result is, that although the marble may lose something of the fine and soft finish usually seen and expected in this material, yet it often gains in vigour and shows less conventional treatment of the forms.

Some of the best examples of Fine Art bronze casting and chasing were placed in the central garden of the Exhibition building. There were, however, several very important exhibits in connection with the decorative bronze works; that of M. VICTOR THIERIAUX being the most distinguished in nearly every point which constitutes true works of Art.

A silvered bronze reproduction of M. J. B. Carpeaux's life-size statue of the Prince Imperial and a favourite dog, executed in marble, and placed in the Fine Arts Gallery, was an excellent illustration of what the best French sculptors are now doing in

the way of multiplying important works in the one material by having recourse to another. The oxidised silver produced a most satisfactory effect in this copy of a natural and unaffected portrait statue; and the forms, with the masses of light and shadow, were much better brought out than they would have been in the uncoloured bronze.

The French works in zinc and zinc bronzed, were of a most remarkable character. Here is an industry sprung into national importance, artistically and economically, since 1855; for in the Exhibition of that year there were comparatively few examples. On this occasion these imitation works in zinc stand side by side, and, in an artistic sense, successfully rival the best Parisian decorative bronzes. The application of the electro-galvanic process to bronzing the surface, as also to silvering and gilding

# THE PARIS UNIVERSAL EXHIBITION.

The collection of works in Crystal Glass, ex-

A medal was awarded to Mr. Dobson—the only

tion as well as metal—was admitted even by



hibited by Mr. W. S. Dossos, of London, was universally appreciated; it was extensive and of



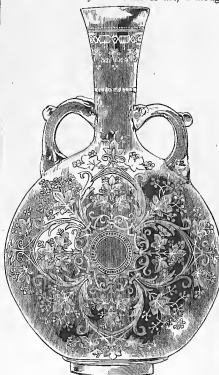
medal obtained by that class of art, although



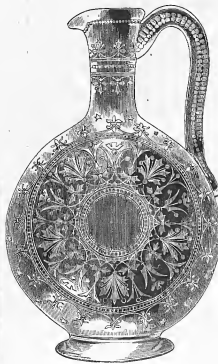
the most successful manufacturers of Germany and France. Mr. Dobson has the sole



great excellence, surpassing, indeed, that of any other country, and conferring honour on England.



the supremacy of British glass—in ornamenta-



services of many of the most skilful artists—artists who design and execute specially for him.

castings in zinc, has made enormous progress since the period above named. One thing, however, must be observed, that little originality was aimed at in these imitations; and when it was attempted, the modelling seemed to have been executed by inferior artists, as compared with the works in true bronzes.

MIRY BROTHERS AND SONS made a remarkable display. The works were mostly large and important, and were equal in point of design, execution, and finish to true bronze works of the same class. Many of these works, however, were somewhat marred by true artistic effect by the introduction of colour in enamel and its imitations. The variation of tint in the bronze, and the

introduction of gold and silver into the decorative adjuncts of the figures represented in armour, was undoubtedly very effective. As an illustration of the characteristics of Messrs. Miry's work, the two figures bearing gas-burners, engraved at page 59, may be quoted. The male figure was especially effective in design and treatment as a decorative work.

A most effective and extensive exhibit was made by M. J. BERY; some of the large candelabra were of remarkable construction, design, and finish. One pair was composed of Chinese figures, life-size, each having a framework for the support of the lamp over the head. The oriental character of the whole was well pre-

# THE ART-JOURNAL CATALOGUE OF

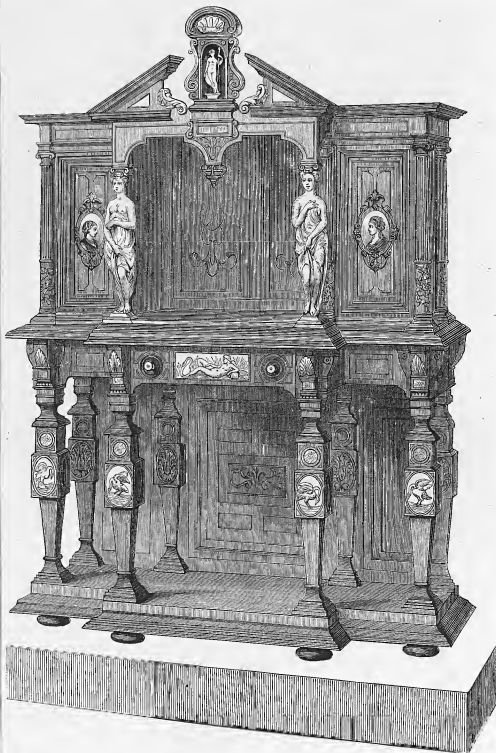
We engrave one of the Clocks, a charming design, the manufacture of the

M. SATVREY, a principal Ebeniste of Paris, enables us to engrave one of his many beautiful CABINETS.

It is a production of much grace, designed with exceeding skill, and manifesting great refinement



firm of MARGRAND; it is of Bronze-dore.



in the finish of all the parts. The work is of pear-argenté, the silver tone being in harmony with the tree wood, "ebonised;" the figures are of bronze-black. The heads on either side are enamelled.

served, whilst the purpose of a caryatide was fulfilled in a most original and ingenious manner. The ornate decorations gave great effect to the bronzed portions of the designs.

Messrs. BLOT AND DEGRAND made the most effective display of small objects in bronzed zinc. In variety and artistic skill these works were very far above the average. The pieces engraved at page 193 is an excellent example of their productions.

The bronze medallions of M. JULES LEFÈVRE are worthy of all praise; several of them we have engraved.

It would be useless here to allude to the vagaries of some of the producers of these imitation bronzes, in the way of colouring the details with imitation enamel; but certainly, as a lesson in "what to avoid," some of the exhibits were of great value.

When French taste gets outrageous, as it sometimes does, there seems to be no limit to its folly and absurdity.

The cost of the best imitation bronzes approaches one-half that of the true works; but others of great excellence average one-third in price. It must, however, be borne in mind that the economy of production is not, after all, so much in metal as in the facilities with which good zinc castings can be produced as compared with bronze. A good plaster mould will, unless the structure is very complicated, turn out three or four excellent casts. This gives an enormous advantage over a process which necessitates an elaborate sand mould for each casting. Nor must the fact be overlooked that in a really well bronzed zinc cast there are the elements of much durability, as chemically the zinc has

# THE PARIS UNIVERSAL EXHIBITION.

We engrave on this

DINSON, whose *spécialité* appears to lie in that direction. They are of much excellence in design, and admirable as examples

fourth is a SUGAR AND CREAM STAND, made for the Baroness



page "Testimonials" produced by Mr. J. V.



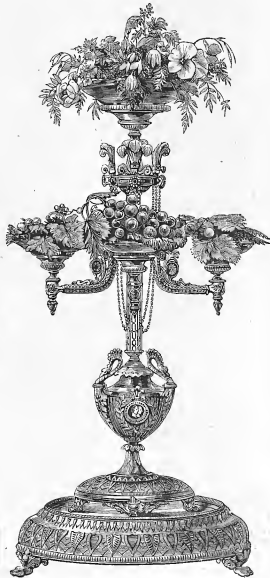
of Art-manufacture. The first is a SILVER VASE, presented to Baud-Sergeant Brooks of the 41st Regiment. The second is a



parrot-gilt SILVER VASE AND COVER, presented to W. Howitt, Esq. The third is "The Lion Testimonial" — a TUSKARD OF SILVER — presented to the Rev. Edward Balston, D.D. The



Charles de Rothschild. The fifth object is a SILVER CENTRE-



PIECES, presented to Mr. H. Melton by the Royal trademark.

a great affinity for the metal deposited upon its surface; and this secures a more lasting quality than would at first sight appear probable.

## PRUSSIA.

The decorative and commercial bronzes exhibited by Prussia do not demand any special attention here; they were of the average excellence of such works as produced in Germany, the treatment being very different to the French. The integrity of the metal was generally preserved without variation of tint or gilding. Whilst the modelling, though less crude, was certainly less con-

ventional. Some groups of animals, by H. POYI, AND Co., of Berlin, were severe in treatment, and admirable in the casting and chasing. A fountain and a pair of stags, of the size of life, were exhibited by F. KAYI, AND SONS, of Potsdam, in the Park, near the entrance to the Prussian section. The fountain was not successful in design.

Count HENRIEDEL, of Lauchhammer exhibited with his collection of iron castings some excellent specimens of bronze work. The most notable, however, were colossal statues of Philip, the Landgrave of Hesse, and Frederick the Wise of Saxony. The costumes of the figures were treated with artistic effect and

# THE ART-JOURNAL CATALOGUE OF

This page contains an example of a class of Art that is carried to great excellence in Paris. It is PANELLING of pure white plaster, cast in



mouldings of rare delicacy. The design is from the hand of a master of ornament, and reflects credit on the renowned firm of DELAPIERRE.

more than average skill; and whilst they were large and grand in general form, the details were rendered with care and accuracy. These figures stood alone in this respect in the Exhibition. The artist had thoroughly understood the exigencies of the method by which the works were to be realised in bronze, and this had governed him alike in pose and in treatment. In the hands of a true artist technical conditions, properly considered, will frequently lead to originality of treatment; and thus that which to the uninitiated appears an almost insuperable difficulty becomes, in the hands of a man of genius and educated skill, a source of greater success and triumph.

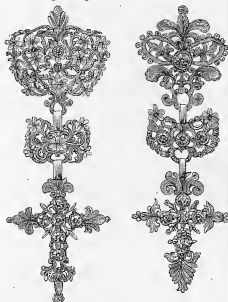
The bronzes of H. GLADENBERG, of Berlin, were the more refined and artistic examples of their class exhibited in the Prussian Section. A colossal equestrian statue of the late king of Prussia

by Deake, of Berlin, placed in the Park, facing the avenue leading to the Ecole Militaire, was a splendid example of casting and finish, but very far from being an easy and graceful work of Art. The parts were well balanced, and the construction admirable.

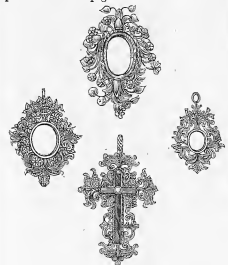
Probably one of the finest lessons in the bronze's Art was another work exhibited by Gladenberg. This was a model in bronze of the monument at Berlin to Frederick the Great, executed in 1866 by Rauch. The technical and mechanical treatment of this model, the admirable character of the modelling and design, placed it immeasurably beyond most of the bronze works in the exhibition. As an example of chasing alone, it was a study, and proved that the work had not been committed to hands less skilled than those of the original artist, whose ideas it was the business of the chaser to realise by the perfect finish of the details.

# THE PARIS UNIVERSAL EXHIBITION.

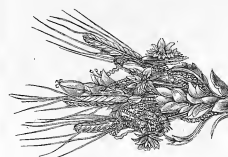
The examples of personal ornaments that are re-



presented in this page have been selected from



the remarkable collection, formed by Signor



province or district. These works are rich in | suggestiveness, and can scarcely fail to become | instructors of great authority and importance.

Another group from Gladenbeck's foundry, designed and modelled by Albert Wolff, was in its way the most artistic original casting in the Exhibition, from the perfect balance of the parts and the ingenious manner in which the artist had arranged to support the overhanging quantities in the composition, which appeared to be free and unrestrained by any of the technical exigencies of the mode of production.

## AUSTRIA.

The Austrian bronzes were practically confined to the section of the Fine Arts, and were the productions of the Imperial Foundry of Vienna. As in the best Prussian examples, no artificial colouring was used, nor any attempt to vary the surfaces, which were treated essentially as a "mat." The modelling, severely

Capellani, of Rome, which has been added to the museum at South Kensington. This entire collection consists of what may be entitled the "NATIONAL JEWELLERY OF

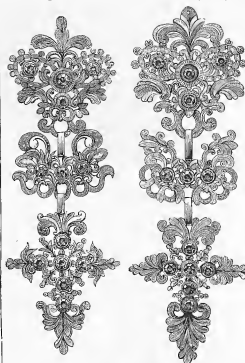


ITALY." The objects themselves, the designs and the methods of treatment, are traditional and indeed historical. Every example has been worn, and almost every

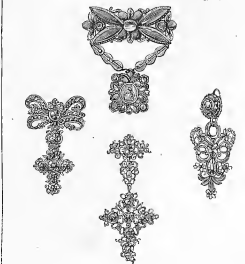


example has been transmitted as a precious inheritance from generation to generation, in some Italian peasant family. This jewellery also possesses local as well as

national peculiarities and characteristics; and, ac-



cordingly, the collection has been arranged, as it



was formed, in groups, each group representing its



artistic, was not conventionally sculpturesque, but the metallic type was so skilfully considered that its effects were satisfactory.

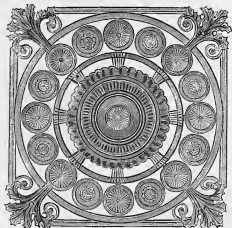
The principal works were four life-sized busts of Schwerling, C. Frai, L. Epstein, and Visconti, modelled by C. A. de Penckner. These portrait-busts of the Ministers of the Emperor of Austria were full of character and life-like expression, evidencing success as likenesses.

Four equestrian statuettes, being mostly reductions from larger works, also presented highly commendable features in their artistic treatment and skill in casting and chasing. The two principal were Prince Eugene of Savoy and the Archduke Charles of Austria, both originally executed as colossal works for Vienna. These very remarkable works were picturesque subjects, treated with skill and refinement.

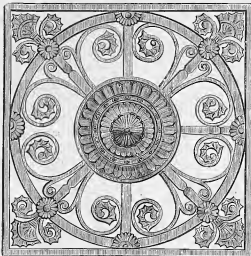


# THE ART-JOURNAL CATALOGUE OF

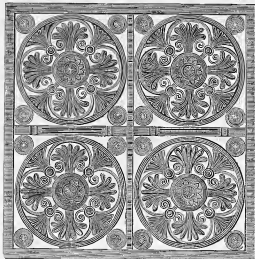
These three engravings are from parts of the beautiful



IRON-WORK—wrought iron—the production of SKIDMORE,



of Coventry, made for the new Foreign Office, from the de-



signs of the eminent architect, GILBERT GRAHAM SCOTT, R.A.

M. LABOLLE ranks among the foremost  
Bronze manufacturers of Paris; his col-



lection was prominent for purity and originality of design and refinement in finish.



We give two examples of his admirable works—a Vase and a Clock of much beauty.

The principal commercial bronzes in the Austrian section were fanciful groupings of animals of the chase, dead game, hunting accoutrements, emblems of science and Art, machines and machinery, admirably composed and modelled, and finished with great skill. They were, for the most part, either silvered or gilt, or silvered and oxidised to a deep steel-colour or grey black. The most important works were exhibited by DEZIDZINSKI, HANTSCH, THEODORE KLEIN, CLEMENT LUX, AUGUSTE KLEIN, and LOUIS BOHM, all of Vienna. A very charming toilet mirror, exhibited by the first-named firm was especially elegant in design, and has been purchased for the South Kensington Museum.

To the works of some of these eminent Art-manufacturers we have accorded justice, having engraved many of them.

## BELGIUM.

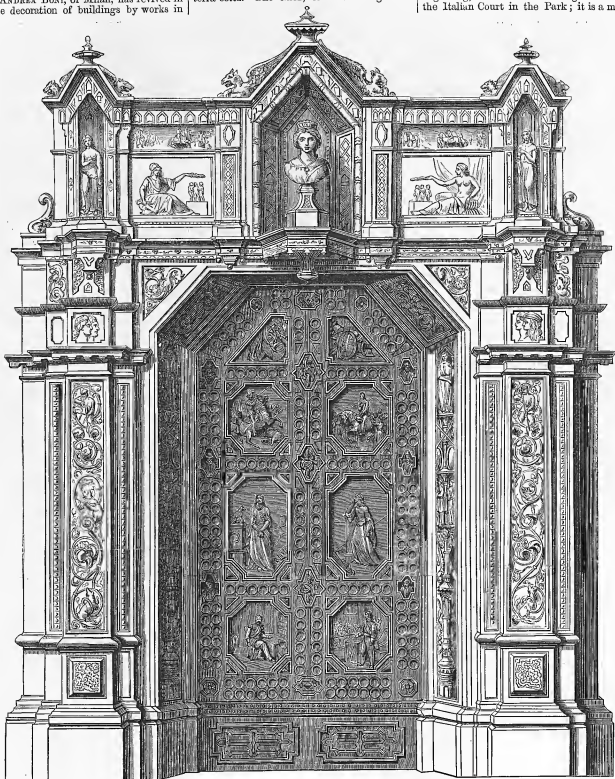
The bronze exhibits of Belgium are limited to those contributed by A. BOGAERTS, of Antwerp, and were chiefly clock-decorations. The subjects were treated with great artistic power, and in the manner of the early Flemish pictures. The effect was fresh and original, the execution, both as regards casting and chasing, being excellent. The contrast with the French bronzes of the same class was very striking, from the quaint severity which characterised both the subjects and the mode of treatment. As cabinet groups they were undoubtedly clever and covetable works of Art. In this particular class of Art, Belgium made no figure comparative with the excellence exhibited in other ways.

# THE PARIS UNIVERSAL EXHIBITION.

Signor Andrea Bore, of Milan, has revived in Italy the decoration of buildings by works in

terra-cotta. The Gate, of which we give an

engraving, was one of the leading ornaments of the Italian Court in the Park; it is a master-



work in design and execution. It commemorates the triumphs of Garibaldi in bas-reliefs,

and offers homage to Napoleon III. and Cavour in others. It concerns us only as a work of Art

of the very highest order, supplying evidence of the capabilities of the artist and manufacturer.

## ITALY.

The leading feature of the contributions from Italy was the great skill shown in the reproduction and imitation of antique works. In this respect they stand unrivalled. An examination of these examples must convince any one how dangerous it is to purchase objects of this class without special technical knowledge, since the stains and damages, the patina and colour of ages are imparted with such skill as to deceive any but a very decided expert in antiques. This is more especially the case in the smaller and more portable specimens, no doubt because the larger reproductions are less in demand, and would frequently require an elaboration and treatment which would not really pay. Some of

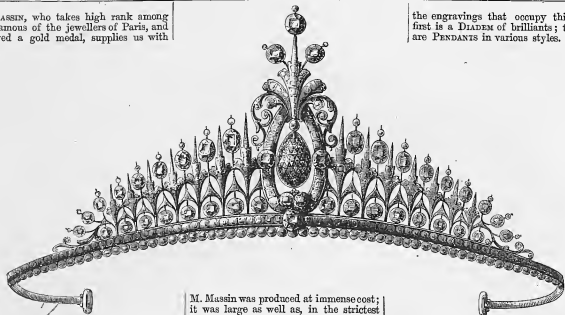
these, however, are marvellous specimens of imitative power. A Mercury and Discolobus, both after originals discovered during excavations at Herculaneum, were exceedingly interesting works of their class. A Druken and also a Sleeping Faun were equally good, although the subjects were in themselves and in their original treatment of a less refined character.

Except to the practised eye, there is little or no appearance of the usual methods of colouring and giving tone and artificial surface to bronzes. Yet all is decidedly artificial, but then it is done with a totally different object, the purpose in these cases being to anticipate the effects of time and atmosphere, and not to protect the surface of the metal, or to give it a conventional colour.

# THE ART-JOURNAL CATALOGUE OF

M. O. MASSIV, who takes high rank among the most famous of the jewellers of Paris, and who received a gold medal, supplies us with

the engravings that occupy this page. The first is a DIADEM of brilliants; the other three are PENDANTS in various styles. These works



M. Massiv was produced at immense cost; it was large as well as, in the strictest

are examples of the purest and best Art, exquisitely designed and finished, valuable far beyond

America. The Court that contained the jewellery of France will long live in the memories of the



their intrinsic worth; rivaling, indeed, the most perfect of any country or period. The collection of

sense, rich. The articles were wrought for some of the magnates of Europe and

thousands by whom it was visited; it was a studio for all classes and orders of Art-manufacturers.

The largest and most important bronze casting in the Italian Section was the "David" of Michael Angelo, after the original in marble, placed in front of the Palazzo Vecchio, Florence. As a reproduction of this great work in a material so different to that in which the original is executed, it was a success.

Of the modern Italian bronzes, little can be said. The "Cain," cast at the Marini Foundry, Florence, was the most original, but as a casting it was defective. This would have been more evident had the modelling and general treatment of the surface been less rugged.

Italy does not in this art sustain its ancient repute, the modern bronzes being in no way comparable with those that are "ancient," but the new Kingdom has not yet had time to develop all its resources.

## RUSSIA.

The Fine Art Bronzes exhibited in the Russian Section were the productions of M. Liberich, and the most important were modelled by Aubepusi. Some of the specimens were exhibited at the International Exhibition of 1883, where they attracted much attention by the skill shown in chasing and modelling, as well as a certain freshness in the treatment of the modelling and choice of subject, the most remarkable work being a group of a Leplander, sledge, and reindeer. The spirit and motion shown in the animals were remarkable.

The principal group exhibited on this occasion was that of the Emperor Alexander II. on a hunting excursion, in which he is represented as saving a hunter from the grasp of a bear. There was

# THE PARIS UNIVERSAL EXHIBITION.

The **SHIELD**, of which this page contains an engraving, was one of the many admirable works exhibited by Mr. HARRY EVANGETT, Goldsmith

and Jeweller of London. It is designed and executed in silver *repoussé* by Mr THOMAS J.

FAIRPOINT, an artist of great ability and in high repute. The subject illustrated is "The Five Senses," treated allegorically, the border



and ornament being Renaissance. Explanation is unnecessary; the artist has treated the theme with consummate skill; the five compartments

are so many striking stories. The drawing of the numerous figures is admirably true, and

the modelling of rare excellence. Altogether there were few productions exhibited in 1867 that surpassed this as a work of high Art.

more of the picturesque than sculpturesque in the treatment, but as a specimen of metal casting, it was unique. Another small specimen, most admirably modelled, was a dead stag placed upon a rush mat. The treatment of this little work was a fine study for those engaged in producing similar works, and as an example of unaffected modelling and chasing.

Some of the commercial and decorative works were also very excellent. These were exhibited in the industrial department, with other examples of manufacture. But Russia was so rich in so many classes of Art-manufacture that she could well afford to withhold her power in this.

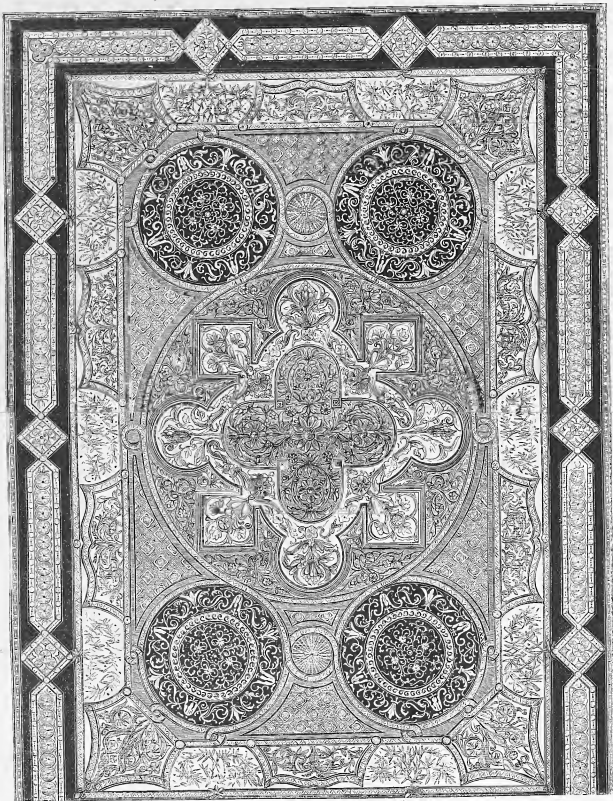
The other countries of the Continent of Europe did not exhibit much that was worthy of special notice. Bavaria had very little, and nothing of an original character.

## UNITED STATES OF AMERICA.

It was not difficult to foresee that from the skill shown by the founders in iron and even bronze in the New England States of America some fourteen years ago, when the writer of this notice went over the various industries of that growing country, as one of the British Commissioners, that at no distant period the ability and intelligence with which the moulding and casting of metals was being carried out would be devoted to the production of works of Art which would rival the best productions of Europe. In this Exhibition the evidence was unmistakable that this is now being done, for none could look on the Fine Art bronzes exhibited in the United States Department without being struck with their power and a certain well defined originality of treatment.

# THE ART-JOURNAL CATALOGUE OF

Among the best exhibitors of CARPETS was Mr. TUBERVILLE SMITH, of London, who obtained merited distinction in 1851 and 1862, and



in 1867. The CARPET we engrave is designed by the ablest of British designers, Mr. DRYD

WYATT. It is a design of much grace and elegance. Mr. Tuberville Smith has obtained

high eminence in his trade by seeking and receiving the aid of many accomplished artists.

## GREAT BRITAIN.

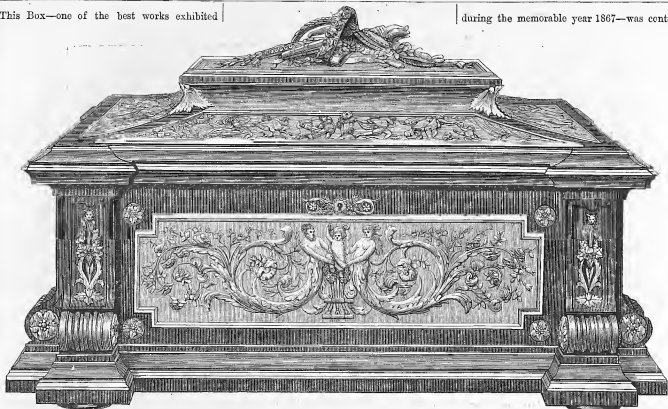
It is certainly not to our credit that the production of Art-bronzes in England was not illustrated. A few statuettes produced for the Art-Union of London comprised all that can be said to represent this specialty as practised in England. Messrs. Elkington, who in 1862 made a very effective and honourable display, did not exhibit anything beyond a few specimens indelicately placed with their works in gold and silver. This is said to have arisen from the want of suitable

space. If so, then, as in many other instances, British Art and Industry suffered for want of a proper provision being made for its illustration, either by the paucity of space originally allotted to England by the Imperial Commission, or an injudicious appropriation of that space after the general allotment. That the character of the space assigned was such as to give much trouble and produce great disappointment is certain, but such an industry as that of bronze casting ought to have had special attention as bearing on the future progress of Great Britain in the Arts.

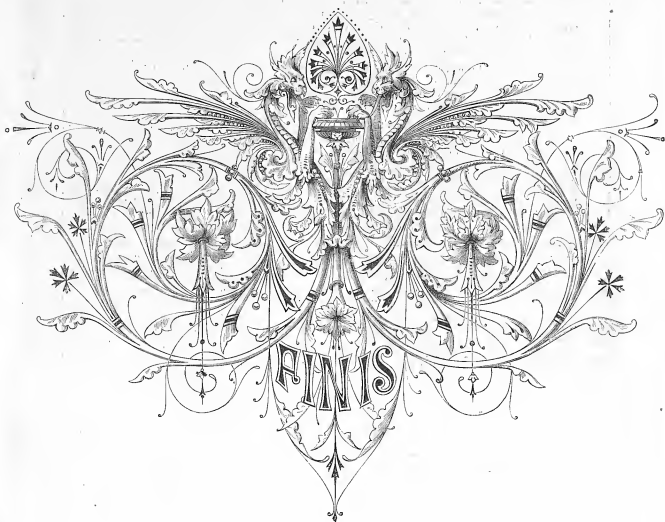
THE PARIS UNIVERSAL EXHIBITION.

This Box—one of the best works exhibited

during the memorable year 1867—was contri-



buted by its manufacturers, MM. J. ALLARD | ebony, the panels and other ornamental parts | beautiful example of Art of the purest and  
 fils, and M. CROPIN. The foundation is of | being of carved pear-tree wood; an exquisitely | highest order, both in design and execution.



## Advertisement.

THE ART-JOURNAL, EDITED BY S. C. HALL, F.S.A., &c.

THE ART-JOURNAL continues to be the only Work issued in Europe that adequately represents the Fine Arts and the Arts of Industry and Manufacture; it is published to contain intelligence concerning every topic connected with Art that can inform the ARTIST, the AMATEUR, the STUDENT, the MANUFACTURER, and the ARTISAN, and to convey to the GENERAL PUBLIC such information as may excite interest in Art, in all its ramifications; the aim of its Conductors being to produce not only a beautiful Work for the Drawing-room, but one that shall be a suggestive aid in the Studio and the Workshop.

THE ART-JOURNAL is the earliest of the Periodical Works by which Art was brought to the aid of Literature. It has contained above 600 Engravings on Steel, and upwards of 30,000 Engravings on Wood. A large number of the most competent critics and Art-authorities have communicated knowledge through its pages; every branch of Art and Art-manufacture having been, as far as possible, represented.

Of the Wood-Engravings, the greater number—exhibiting the productions of Manufacturers, not alone of Great Britain, but of all the countries of the world—have taught the valuable lesson that is derived from COMPARISON. The Line Engravings have been from pictures by the principal Artists of Europe; every British Painter and Sculptor of eminence having thus been made a Teacher.

The Conductors of the ART-JOURNAL are, therefore, justified in believing that Work to have not only promoted but originated much of the improvement to which, of late years, the Industrial Arts have been subjected, and the prosperity whereby the labours of British Artists have been rewarded. When the Work was commenced, sales of paintings by British painters were rare events, purchases of pictures being almost exclusively limited to, so-called, "old masters;" while the Art-Manufacturer had no means whatever of obtaining publicity, and seldom any inducement to aim at excellence in design. During the earlier years of the ART-JOURNAL, there was no *pening* for Art-Literature; interest in topics connected with Art was confined to the few; it is now the enjoyment of millions—for nearly every periodical work that aims at large circulation courts the aid of Art as an indispensable auxiliary. The ART-JOURNAL has therefore done its part in training and directing that public taste which now influences, more or less, every class of the community.

The Editor (who has occupied that position from the commencement of the ART-JOURNAL in the year 1859) endeavours to obtain the best possible aid in every department of the Work; he is assisted in his efforts by the Publishers, who hesitate at no expenditure of capital, by which its object can be promoted, its utility increased, and its prosperity advanced.

Among the more prominent writers in the ART-JOURNAL are, or have been, the following:—

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Many of the Articles that were first published in the ART-JOURNAL were afterwards issued as Volumes.

Among the British Artists whose works have been engraved in the ART-JOURNAL are the following:—Sir C. L. Eastlake, P.R.A.; J. M. W. Turner, R.A.; Sir E. Landseer, R.A.; Sir W. Allan, R.A.; D. Robert, R.A.; G. Sandall, R.A.; C. R. Leslie, R.A.; W. Cotton, R.A.; V. Eby, R.A.; W. Maitland, R.A.; D. Macdon, R.A.; T. Uwins, R.A.; E. M. Ward, R.A.; Mrs. E. M. Ward; W. P. Withington, R.A.; P. Danby, A.R.A.; R. Boscawen, R.A.; T. Webster, R.A.; T. Craswell, R.A.; G. W. Cole, R.A.; W. Dyce, R.A.; F. R. Pickershill, R.A.; T. S. Cooper, R.A.; W. F. Fildes, R.A.; W. E. Pryn, A.R.A.; P. F. Toth, R.A.; A. J. Ege, R.A.; J. C. Hook, R.A.; Sir J. Noel Paton, R.S.A.; W. C. T. Dobson, A.R.A.; J. Ford, R.A.; R. Ansell, A.R.A.; J. Sant, A.R.A.; H. Le Jeune, A.R.A.; P. Chilver, R.A.; F. Goodall, R.A.; J. R. Herbert, R.A.; Sir D. Wilkie, R.A.; Sir A. W. Callcott, R.A.; J. Linnell; J. Constable, R.A.; W. Hilton, R.A.; F. R. Lee, R.A.; Miss Osborne; J. C. Horsley, R.A.; S. A. Hart, R.A.; J. Philip, R.A., &c. &c. SCULPTORS—Sir R. Westmacott, R.A.; R. Westmacott, R.A.; J. Flaxman, R.A.; J. H. Foley, R.A.; E. H. Baily, R.A.; J. Gibson, R.A.; P. McDowell, R.A.; W. C. Marshall, R.A.; Bann Marshalls, R.A.; J. Basken, A.R.A., &c. &c.

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The ART-JOURNAL has consequently obtained a high place in public favour, which cannot be risked by any laxity of effort on the part of those who are intrusted with its production.





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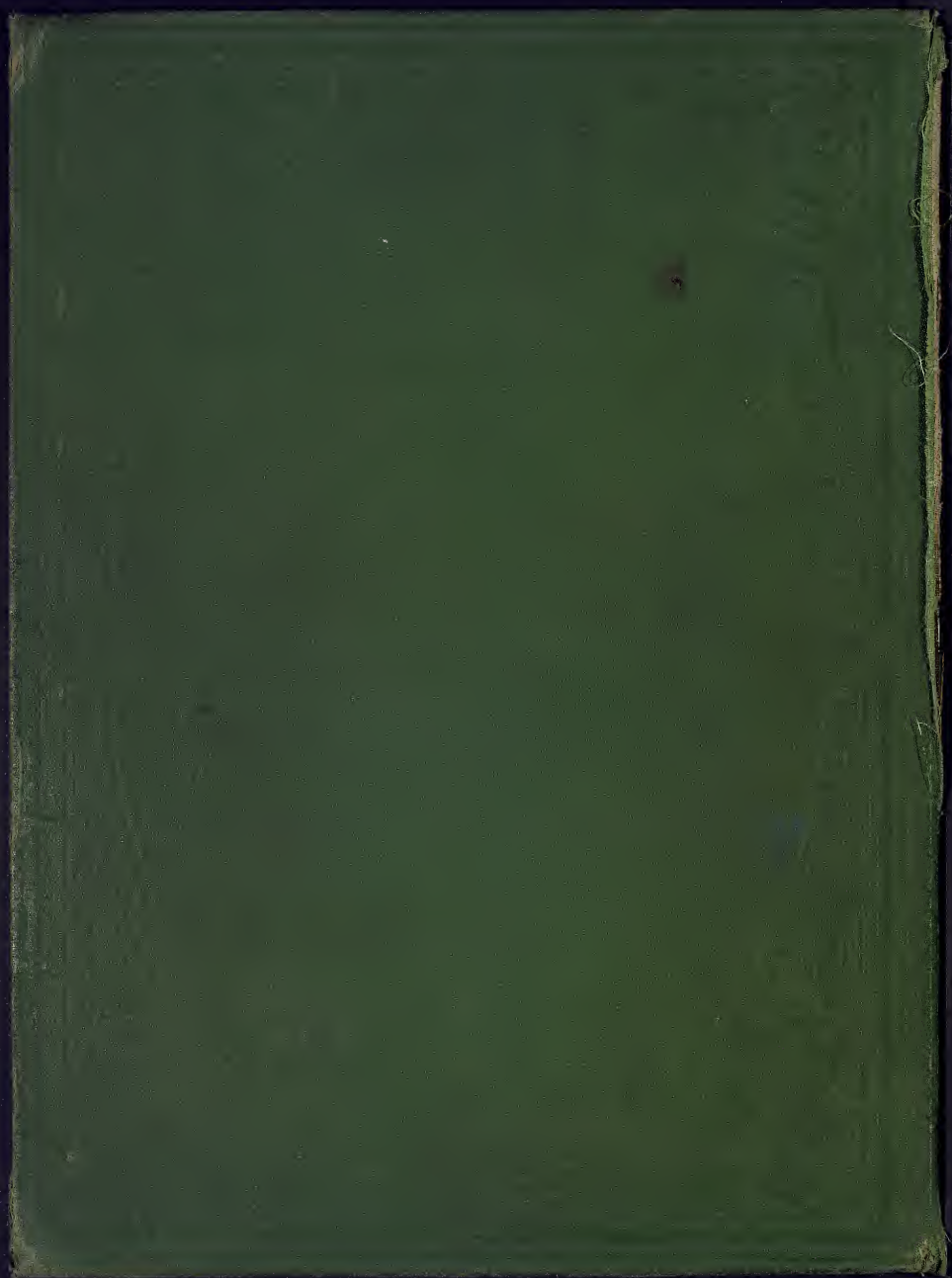
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